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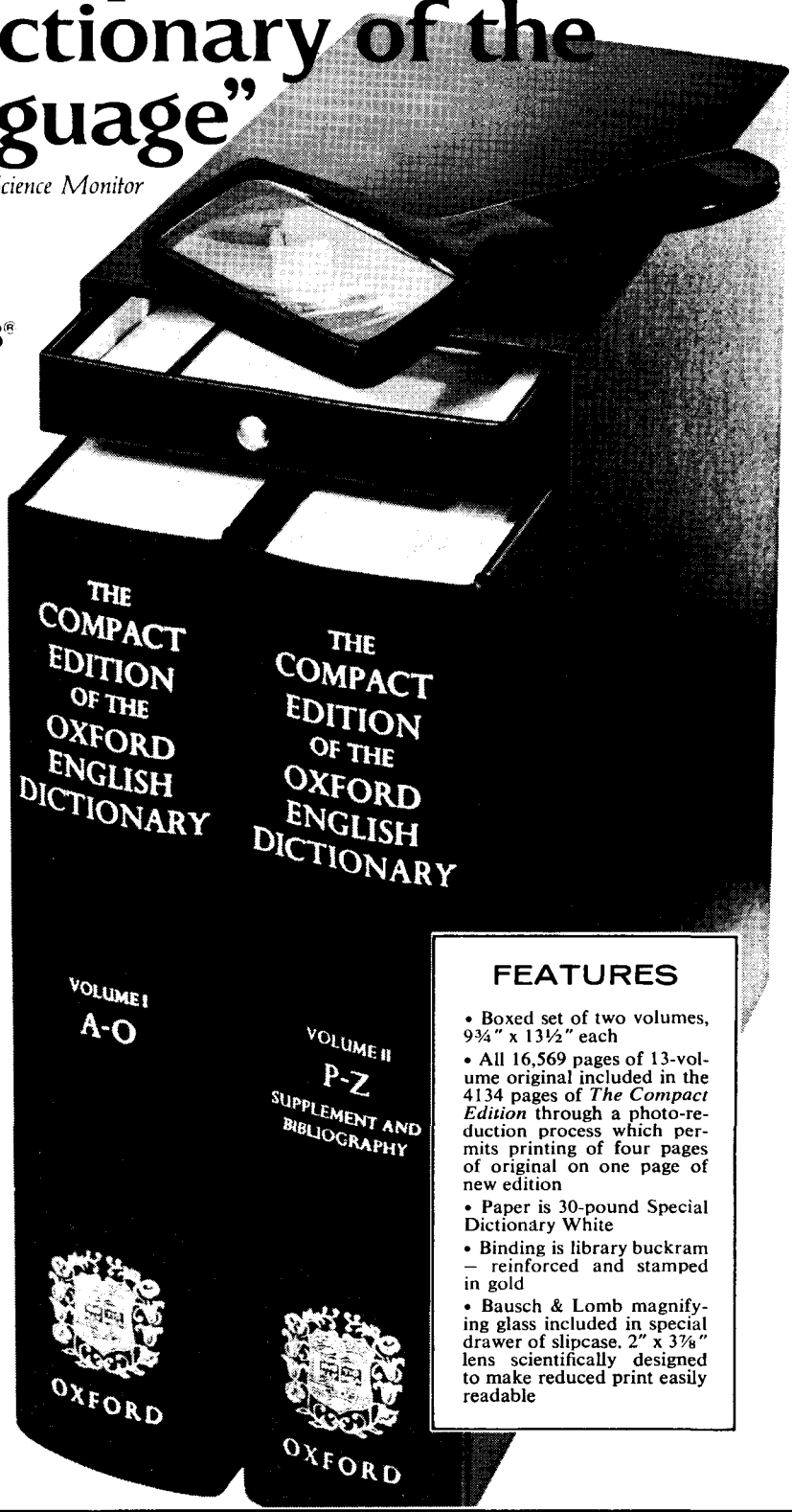
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If you don't plan your estate, someone else will.

The Government will decide who gets what.

Federal and state laws will determine what your estate is worth, how much of it will go for taxes and any other claims against it.

And, most importantly, how much will be left for your beneficiaries.

Fortunately, with planning, there are ways to protect your estate.

Protect your assets.

First, figure out what you're worth. The house, the car, savings, stock, furniture—it adds up quickly.

Make a will. A will is important to everyone.

Consult an attorney and your insurance agent. They can determine ways to minimize estate and inheritance taxes.

Shelter your insurance.

Consider naming alternate beneficiaries. Insurance proceeds paid to named individuals are not subject to claims of your creditors; insurance payable to your estate is.

Talk to your agent and find out how life insurance proceeds can still be given certain tax advantages.

Your agent can help.

Your agent can help you determine how much income your family would receive without you.

Agents are trained to be able to analyze your protection and point out weak spots.

And, more importantly, they can recommend a program to help make sure the estate you plan to leave is the estate your family will receive.

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Front Runners

Is American History a Bore?

Yes, says Frances Fitzgerald: the way American history is being taught makes it boring, chauvinist, and confusing, and drains it of vitality and meaning.

In a *Rockefeller Foundation Illustrated* article, Fitzgerald—whose study of Vietnam, *The Fire in the Lake*, won a Pulitzer Prize—attacks such common practices as running school books through computers to make sure that the texts have "no more than, say, one four-syllable word in every thirty-five words." She also objects to the way political trends dictate flip-flops in our teaching of the great issues, resulting in confusion about whether, for example, Reconstruction was a high or a low point in our history.

Another Fitzgerald grievance: "The waves of immigrants that arrived in America from 1880 to 1914 were [right up into the Fifties] referred to in textbooks as 'they'—with the assumption that 'we' Americans were an Anglo-Saxon nation." Further: "In the chauvinist version of history pervasive in the 1950s, not only is the cold war described in chauvinist terms, but so too is the War of 1812—history revisited and revised in the light of a preoccupation."

Because of essentially conservative pressures, Fitzgerald concludes, "History has been turned into civics, which makes for very bad history with no proof that it makes for better citizens."

Front Runners Submissions

SR will pay readers $25 for any clipping or item accepted for use in "Front Runners." Sorry—no acknowledgment of receipt, no by-lines, and no return of unused submissions. Please send items to: Front Runners, Saturday Review, 1290 Avenue of the Americas, New York, N.Y. 10019.

Wisdom of the Elders

Medjid Agayev, aged 142 and a citizen of the Soviet Republic of Azerbaijan, is probably the oldest person in the world seeking public office. Agayev is a candidate for the local village council. He is running on a wisdom platform. One of his advisers is 168. It's always nice to have someone around with a 26-year edge in experience.

The Saccharin Saga

Several months ago, the Food and Drug Administration (FDA) released findings showing that saccharin had caused cancer in laboratory animals. There followed a wave of ridicule in the press. Some commentators said that a human being would have to drink the equivalent of a bathtubful of saccharin-sweetened liquids each day for 11 years before running any risk of cancer. Others speculated that the FDA had deliberately taken an extreme position on saccharin in order to dramatize the unworkability of the Delaney Amendment, which requires the FDA to take action whenever certain foods or drugs are discovered to cause cancer in laboratory animals.

However, Dr. Donald Reister, deputy director of the FDA, says that even if there had been no Delaney Amendment, the FDA would probably have taken the same position about saccharin. Dr. Reister cites research demonstrating that it is saccharin itself—and not, as some have claimed, the additive OTS (ortho-toluenesulfonamide)—that does the damage.

The FDA says saccharin can cause bladder tumors in human beings, and the agency claims it is thinking here not of the indiscriminate user but of the average consumer—the person who takes saccharin in coffee or tea or soft drinks, day after day.

Mystery Story

About a year ago, *Science News* reported on a process that may enable the United States to become self-sufficient in transportation fuels. The story concerned the work of William K. T. Gleim—then senior research associate at the University of Southern California and now vice-president of Energy Modification, Inc.—who says that available supplies of energy could be greatly increased by combining oil refining with coal liquefaction. Because coal reserves in the United States are far greater than petroleum reserves, Gleim's process, if it works, could make our supplies of domestic petroleum go much further. One million tons of coal could produce an increase of 3 million barrels of oil a day. Ordinarily, a story like this would rate a vigorous follow-up by government agencies, but so far this has not happened.

Reached by phone at his home in Seattle recently, Dr. Gleim said that he is not at all happy about the failure of the U.S. Energy Research and Development Administration to move ahead, during the past year, with the oil-coal combination. His process, if the reports are correct, could represent a whopping advance in the fight for more energy. Yet no apparent interest has been expressed by the administration. Why?

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The Alexandrian Connection

One of antiquity's key centers of learning, the great library at Alexandria, Egypt, may soon be reborn in ultramodern form. Meeting recently at St. John's College, in Annapolis, Maryland, an international group of scholars began drawing up plans for a new building to be constructed on the site of the old one.

The original Alexandria center, founded by the Ptolemies, was more than a library. It was also a research institution that spread Hellenistic and other forms of ancient learning throughout Europe and much of Asia. Despite fluctuations in its fortunes, it flourished for some seven centuries—from the third century B.C. to the late fourth century A.D.—before being destroyed by fire. Much of what we know about ancient times comes from what remains of its collections. Since the old library's site has never been systematically "dug" by teams of archaeologists, one side benefit of erecting a new library would be the possibility of unearthing major new finds while building the foundation.

In its present-day form, the Alexandria institution would be the center of a worldwide computerized network of libraries under U.N. patronage. This "Alexandria Network" could make any book available almost instantly to any scholar anywhere. The technology that is called for is well within reach, according to the Massachusetts Institute of Technology communications experts working with the planning group.

The big sticking point is funding. Indications of lively interest and of support have come from Arab sources, but commitments from non-Arab nations have been slow in materializing.

Horror Story

In early 1974, Mr. and Mrs. Frank Speck of Pittsburgh decided they didn't want any more children. They already had two daughters afflicted with a rare, crippling hereditary disease shared by the father. In April 1974, Mr. Speck underwent a vasectomy. Nevertheless, Mrs. Speck was pregnant again by October. In December, she underwent an operation that she was told was an abortion. However, the baby arrived —a daughter, born with cerebral palsy and crossed eyes. The sickly, premature infant was kept in an incubator for 68 days before being sent home, and now she also has that much feared genetic disease. The Specks are suing both doctors for performing operations that didn't work. After the failed abortion, "when I told the doctor I was still pregnant," Mrs. Speck recalls, "he told me it was probably a floating urinary tumor."

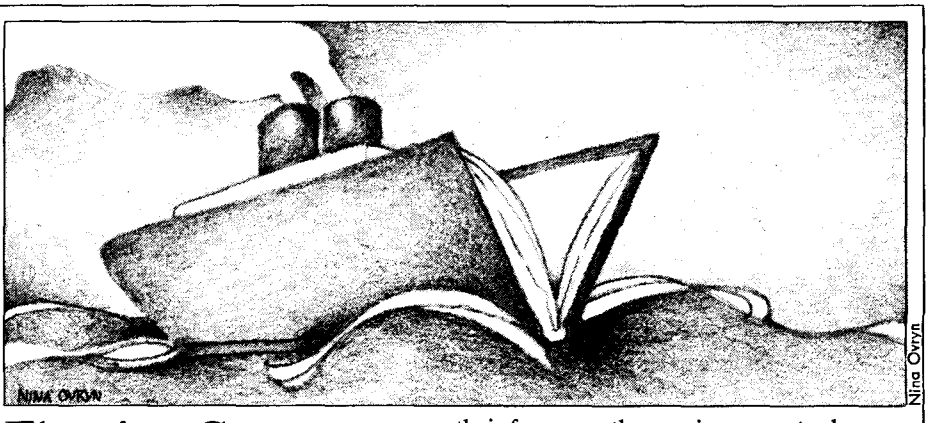
Garbage News

Some months ago, some would-be biographers of the famous made headlines by burrowing through their subjects' trash cans in search of torn-up letters and other refuse that might throw new light on their subjects' lives.

Henry Kissinger and Bob Dylan are among the celebrities whose discards were combed over and subjected to microscopic scrutiny.

More recently, researchers from the University of Arizona have been hunting through Tucson's garbage cans for information about the citizenry's eating habits. The garbage has been broken down into 150 categories. What has been learned? Inflation is reducing the quantity and quality of food being consumed, except for sugars and sweets. People are buying less animal protein food.

The data will be used as a basis for a nutritional profile. Though the full results of the study have not yet been released, we suspect that an inventory of the nonedibles in the garbage might make a striking sociological profile.



Floating Campus

Shipbuilder C. Y. Tung has long been aware that the world is now a single geographic unit. In the late Sixties he decided to buy an ocean liner and turn it into a floating campus offering regular shipboard studies and the entire world as a classroom.

After several false starts, Tung finally purchased the liner S.S. *Atlantic*, outfitted it as an oceangoing university, and renamed it the S.S. *Universe*. Soon colleges and universities were using the *Universe* as an auxiliary campus.

Today thousands of students say that their four-month seagoing semester has given them a direct view of their global habitat that could not be equaled in more conventional settings.

The curriculum of the S.S. *Universe* includes more than 60 courses, and the faculty varies from 50 to 75 members, depending on the number of students.

Looking ahead, Tung hopes the *Universe* can become a floating adjunct of the new United Nations University, recently established in Tokyo under an official U.N. charter. The fact that the ship's travels are not confined to any one part of the world makes it, Tung feels, an appropriate global symbol.

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History and Happenstance

"Our dreams and not our predictions are the great energizers."

ANYONE who wants to set himself up in the business of historical prophecy had better become an expert on deflections and the unexpected quirks that move large events in new directions. The destiny of ancient Greece became unpredictable the moment Alcibiades rejected the statesmanlike advice of Socrates, for whom he professed such open admiration, and decided instead to outdo Pericles, for whom he harbored such secret envy. English history might have been totally different if Henry, Prince of Wales, had not been stricken by a mysterious disease in 1612, thus clearing the way for Charles to ascend to the throne and eventually to the scaffold, with consequences for the political institutions of Britain and even America that are still being felt.

Lovers of ideological battle cries like to think that the French Revolution was primarily the product of passionate words attached to a passionate cause, but the greatest single impetus behind that event was the unpredictable crop failure of 1788. The atomic bomb might never have been dropped on Hiroshima, and the world might now be involved in a wide range of positive nuclear developments instead of a grim arms race, if Franklin D. Roosevelt had lived three more months.

"History," wrote Edmund Burke, "is full of momentous trifles—the accident which kills or preserves in life some figure of destiny; the weather on some critical battlefield, like the fog at Lützen or the sun at Towton; the change of wind which brings two fleets to a decisive action . . . the birth or the death of a child; a sudden idea which results in some potent invention." Bertrand Russell echoed this thought when he wrote that "so many circumstances of a small and accidental nature are relevant, that no broad and simple uniformities are possible."

If Frank Wills, a janitor at Watergate, had looked to his left instead of his right while making his rounds one night, Richard Nixon might not have become the first President of the United States to resign from office. Indeed, the entire Watergate affair is a massive bill of particulars against the idea that history pays no attention to happenstance. One eccentric event, characterized as a caper by its principle figure, set in motion a chain reaction that was to shake the American republic as it had never been shaken before.

For the historian who believes that history comes to life in unpredictables and paradoxes, Richard M. Nixon is a storehouse of rich materials. Could anyone have prophesied that a man whose political career was built on anathema of Communism would do more to create a responsible relationship with the Soviet Union and the People's Republic of China than any of his Democratic predecessors? Could anyone have foreseen that an advocate of untrammeled military power would take such moral initiatives as the destruction of our stockpiles of bacteriological weapons? Richard Nixon had been a belligerent figure up to the time he became President; once in office, he embarked on a series of peacemaking measures that were interrupted not by the general flow of historical forces but by his old propensity for underhanded tactics against political opponents. He couldn't liberate himself from the persistence of his past. The resultant tragedy was not just personal but national.

The paradoxes and ironies continued with his successor. Judging by his ideological position in Congress, Gerald Ford was the last person in the world who might have been expected to defend a policy of détente between the United States and the Soviet Union. Yet he not only advanced such a policy but sought to correct the general impression that the Soviet Union exercised total dominion over the nations of Eastern Europe.

This latter attempt, made during a television debate with Jimmy Carter, may have been a major factor in his defeat. The irony, of course, is that he himself had contributed over the years to the very public impression that he vainly tried to correct at such high personal political cost.

In terms of the broad movements of history, perhaps the largest single development unforeseen by most of the experts has been the split between the Soviet Union and China. Conventional wisdom has it that the twentieth century is a period dominated by ideology, but events have proved that nationalism supersedes ideology. The unwillingness of the Russian leaders to denounce and undo their czarist predecessors' territorial acquisition in the East was the largest single factor in shattering what was supposed to be an unbreakable monolithic combination.

It would be a serious mistake to conclude from all this that human beings need feel no responsibility for their history. The deflections may be beyond human anticipation, but we still have to deal with cause and effect. We may not be able to forecast all the accidents and aberrations that produce large historical change, but we have the obligation to apply our best historical intelligence to the challenges at hand.

The only safe assumption for human beings is that the world will be what we make it. Within broad margins, the movement of history will continue to be connected to human desires. Our dreams and not our predictions are the great energizers. Those dreams may seem at times to be murky and beyond realization. But dreams must command the respect of historians. Dreams put human beings in motion. If the dreams are good enough, they can overcome happenstance and paradox; and the end product will be far more solid than the practical designs of men with no poetry in their souls. —N.C.

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Letters from Readers

Sweat Equity

William G. Conway's and Roger M. Williams's articles of July 23 [" 'People Fire' in the Ghetto Ashes" and "The New Urban Pioneers"] missed the basic points.

People's Development Corporation didn't just happen. We are here because of decades of abuse of public and private power: wholesale redlining by banks, mismanaged and conceptually corrupt government policies, and the rape of our neighborhood by speculator landlords.

Housing alone won't get us anywhere. We're talking about careers for the people of our neighborhood: careers with security, with a future, and with training. For our part, we're trying to generate jobs through a solar-energy/energy-conservation venture; a cabinet- and furniture-making cooperative; a passive solar greenhouse; a construction materials salvaging and recycling project; and through the renovation of retail storefronts in the neighborhood. We refuse to be the lowest paid, worst off, struggling on welfare or poverty-level wages.

PDC and groups like ours throughout the country are talking about real local control. This local control starts by recognizing our collective skills and strengths, not by dependence on one or two "leaders." Two hundred tenants in six buildings manage their own buildings; five new rehabilitation projects will be coordinated by former trainees; many others are returning to school for specific skills; and 60 new urban homesteaders have started work on their future homes. We are not looking for the sympathy that Mr. Williams offers; we are building a place to live and grow as full human beings.

Sweat equity is portrayed as PDC's single activity. But it is only the beginning. Without fundamental changes in who has power and who gets money, it will be limited to only token progress. When the homesteaders of People's Development Corporation and the thousands of members of neighborhood groups like ours look outside their communities, they know that these changes are part of what must be accomplished.

The homesteaders of
People's Development Corporation

Roger M. Williams replies: Despite their insistence on being involved in the preparation of my article—a stronger insistence than I've encountered in 20 years as a journalist—the people at PDC overlooked what the article actually said. I did report and discuss the organization's hopes and plans and certainly made clear its intentions to go beyond housing; I also pointed out, PDC's rebuttal notwithstanding, that its members consider sweat equity only a beginning. What seems to rankle is that I didn't give their future plans the attention and cheerleading praise that some PDC members think they deserve.

A middle-class observer brings inbred shortcomings to the task of appraising a situation like the South Bronx and a phenomenon like PDC. But to characterize my tone and approach as one of mere "sympathy" is nonsense. It betrays the severe uncertainties and inability to deal with the outside world that afflict some PDC members and, regrettably, mar an otherwise commendable project.

No Warrants From Warren

I find it astonishing that Alan Barth ["Life on the Bench," July 9] managed to write a two-page review of Chief Justice Warren's memoirs without so much as mentioning the imprisonment during World War II, largely at Warren's instigation, of more than 100,000 Japanese-Americans, most of whom were loyal American citizens. These people were arrested without warrants and held without indictments.

Warren was attorney general of California when he spearheaded this action, which Professor Eugene Rostow of the Yale law faculty has termed "our worst wartime mistake." Barth not only omits all references to it but declares that during his California years "Warren consistently displayed a compassion for the poor and handicapped"!

Virginius Dabney
Richmond, Va.

A Playwright Wronged

I am in a quandary over Gordon Rogoff's review of *Anna Christie* ["The Mere Human Props of Eugene O'Neill," May 28]. A reader gets the impression that O'Neill's study of playwriting was a deterrent to his development. Rogoff omits the fact that *Anna Christie* won a Pulitzer Prize as best play of the 1921–22 season. Would this award have been given a script as clumsily crafted as Rogoff makes it out to be?

Rogoff avers that had O'Neill not immersed himself in Greek tragedies and the study of playwriting "he wouldn't have written so many awful plays in order to reach sublime moments in *The Iceman Cometh* and *Long Day's Journey into Night*." Some of these "awful plays" are *Desire Under the Elms*, *Strange Interlude*, and *Mourning Becomes Electra*. During these years, O'Neill became the first and only American playwright to win the Nobel Prize for literature.

Robert Stewart
New York, N. Y.

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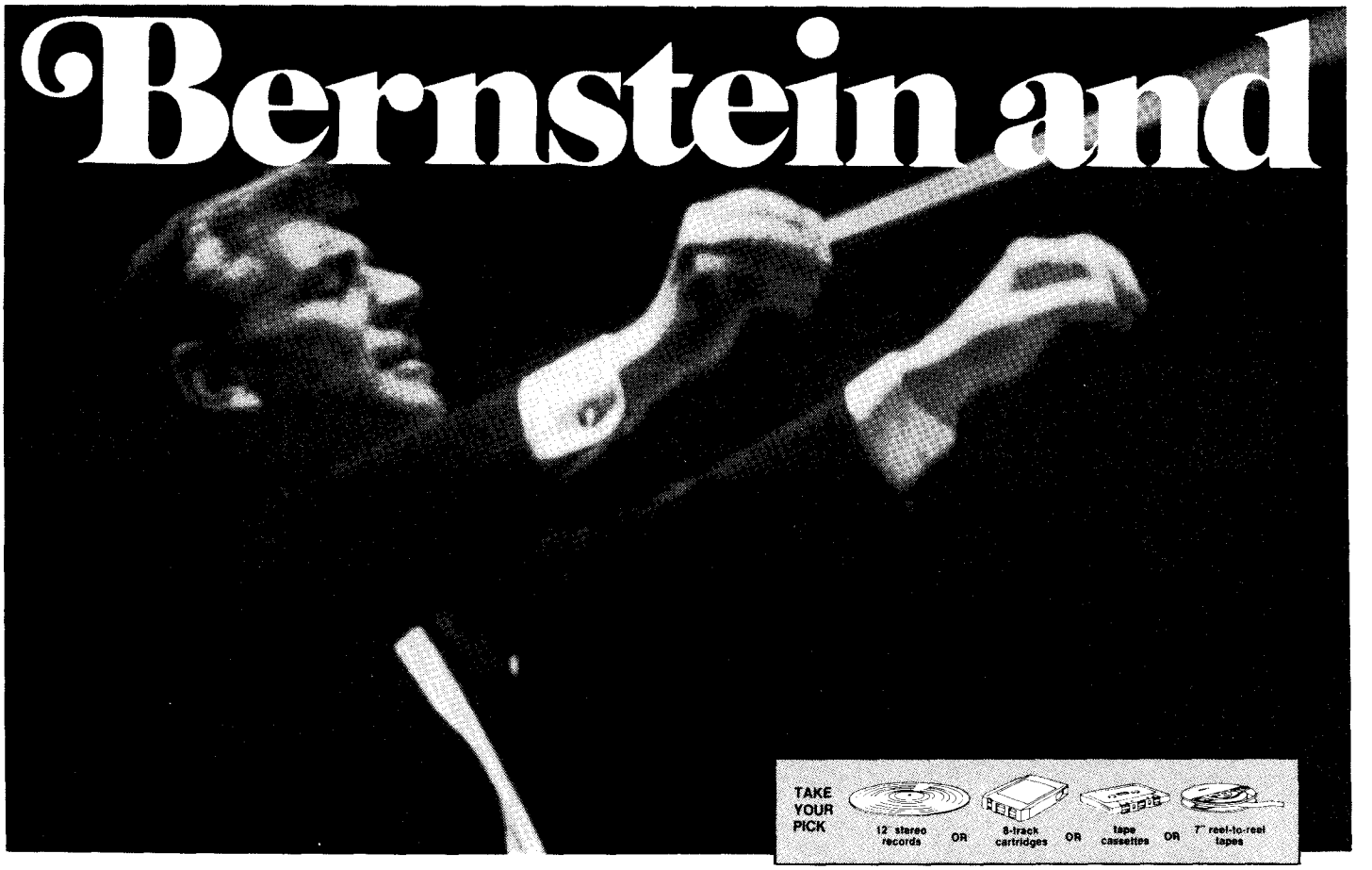

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273409. Beethoven: Three Favorite Piano Sonatas (Moonlight, Pathetique, Appassionata)—Vladimir Horowitz (Columbia)

270702. Beethoven: Symphony No. 7 (Dance)—Stokowski and the New Philharmonia (London)

154856. Beethoven: Symphony No. 9 (Chorale)—Mormon Tabernacle Choir; Ormandy and the Phila. Orch. (Columbia)†

223016-223017. Beethoven: Greatest Hits—*Fur Elise; Minuet in G;* first movement *"Moonlight" Sonata; Minuet in G;* excerpt from *"Moonlight" Sonata;* etc. (Counts as 2—Columbia)

269142. Beethoven: Piano Sonatas No. 18 and 23 (Appassionata)—Lazar Berman (Columbia)■

205120. Berlioz: Symphonie Fantastique—Boulez and London Sym. (Columbia)†

271965. Bizet: Carmen and **L'Arlesienne Suites**—Stokowski, cond. (Columbia)

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242750. Mendelssohn and Tchaikovsky Violin Concertos—Stern, violin; Ormandy cond. (Columbia)

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220947-220948. Tchaikovsky: Greatest Hits—*Capriccio Italien; 1812 Overture;* etc (Counts as 2—Columbia)†

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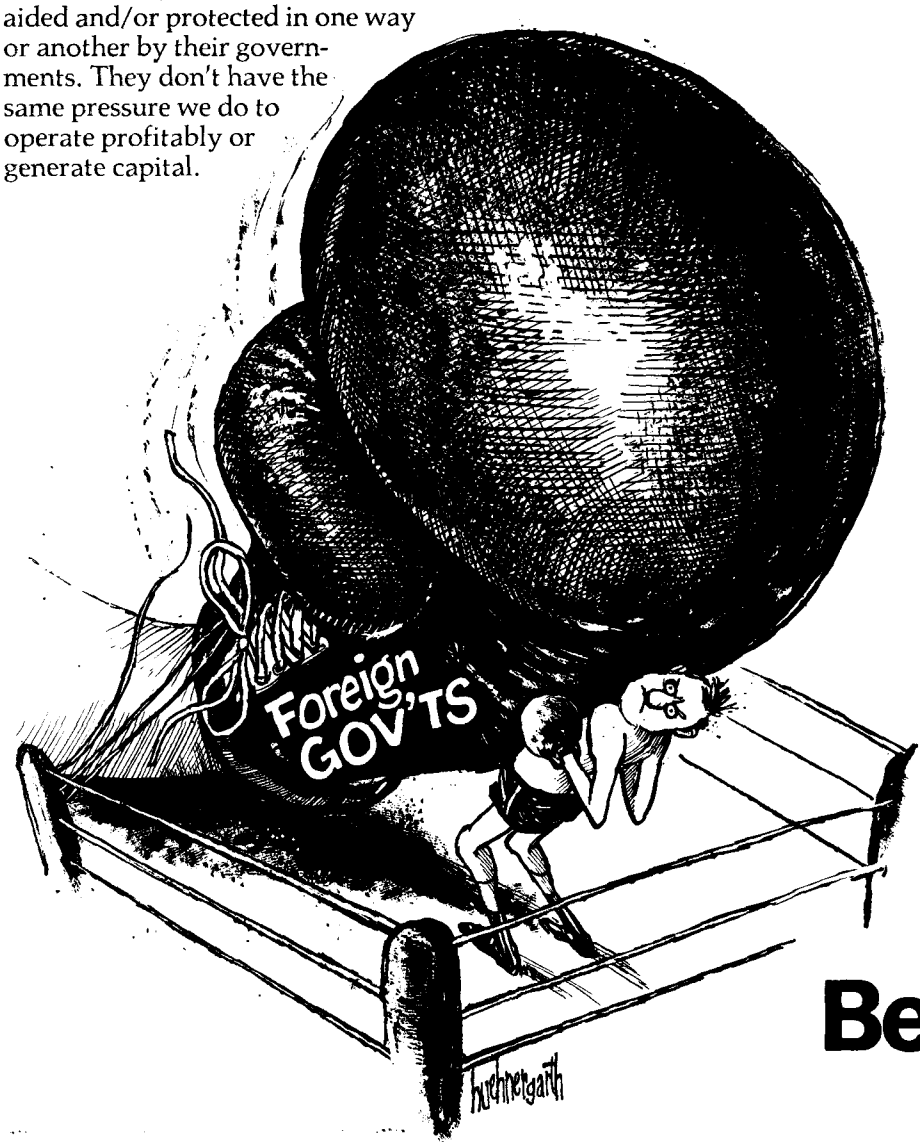
If you agree with us about the seriousness of this problem, please write your representatives in Washington and tell them so.



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AVERY SPECIAL AUTUMN

THE days when Sirius, the Dog Star, rises and sets with the sun are strung from early July until the eleventh of August, give a day or two. It is not out of sheer caprice that these are called the dog days. For now the heat hangs heavy in the land. The corn may be as high as an elephant's eye, but so is the thermometer. The sidewalks, hot enough to fry an egg, also sauté the feet of pedestrians. Bathers poach in the lakes. Even the hammocks are hot.

As the August days dwindle down to a precious few, one often hears a cranial click. The mind, albeit some days ahead of the calendar, has registered the seasonal equinox. Midsummer's dream has turned into autumnal reverie. There is a yearning for the first cool waft of air; the conscious restless waiting for the first rush of adrenaline through veins all but atrophied by torpor. Fall is animated, exciting, and, compared to the bovine ballet of summer, frenetic. How dandy!

Theaters light up. Paintings are hung. Batons are poised in front of orchestras. Movies, long in the making, are held for prime time—that is, when the summer people, having retreated from the bulrushes, are back again in front of the box office. Networks mass the armament of their new shows for the battle of the ratings. Summer reading is done; the serious works are about to appear on bookshop shelves.

To meet the season, *SR* has prepared this special double issue. It contains a portfolio of our critics' assessments of this autumn's fare. It bears news of Cézanne in Manhattan and a never-before-seen-on-this-shore exhibit of early Irish art. It encloses a cultural datebook of major events in the arts, along with allied happenings, worldwide. It contains a startling story about a *danseur-défecteur*; confidential whisperings about the grapes of autumn; and word on fall's most extravagant trip, billed simply as "The wine-tasting cruise of the century."

Best of all, there is a 16-page, 15,000-word pullout excerpt from Vance Packard's sensation-in-the-making, *The People Shapers*, a book to be released in October. And for those who would want to know where in the world to look for tomorrow's political headlines, Bernard Kalb, who accompanies Secretaries of State around the world for CBS, has prepared a guide for the globe-watcher.

It is a very special issue for a very special season, designed for those who would be autumnally au courant. —H.S.

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FOREIGN AFFAIRS

A Guide for the Political Globe-Watcher

by Bernard Kalb

DIPLOMACY, like the theater, has lots of opening nights. The curtain keeps going up on new actors, new comedies, new tragedies. The plots are familiar, but they often take a new turn with each production: no one in the audience can ever be sure whether the next scene will end in war or in peace. It is this uncertainty—this life-and-death uncertainty—that has made diplomacy the longest-running suspense show in history, and from the way tensions have been escalating around the world, the suspense will be intensified during the coming season.

Spin the globe, put your finger anywhere, and you've touched a problem. Moscow: Will the Russians, frustrated with President Carter, seek to demolish détente? Washington: Will the White House "hang tough" on human rights regardless of diplomatic risks? Peking: Will creeping de-Maoization affect China's relations with the United States and the Soviet Union? The Middle East: A fifth Arab-Israeli war? Southern Africa: Even bloodier black-white violence?

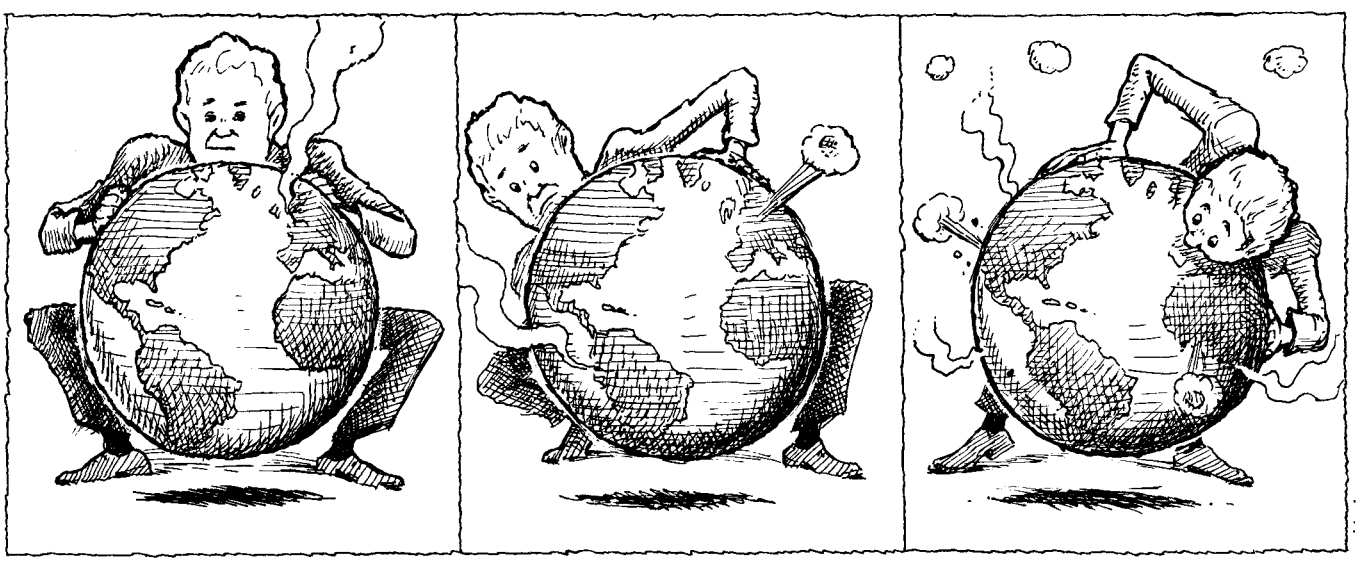
Questions proliferate. Will Washington and Moscow succeed in slamming the brakes on the nuclear arms race or will they continue, in the doomsday phrase of the chief U.S. arms negotiator, Paul Warnke, as "apes on a treadmill"? Will the administration's call for human rights, the policy that most distinguishes it from its immediate predecessors, produce rights or rhetoric around the world? Will oil shape policy? Is oil the new morality? The list is endless; the questions themselves, a kind of gazetteer.

Thus there is no shortage of itineraries for anyone sketching an imaginary diplomatic grand tour during the next few months. Some of the more urgent stopovers where a reporter might wish to be are listed below, but it might be worth noting beforehand that diplomacy has never seemed less abstract, closer. This new sense of intimacy has been created in part by the Secretaries of State, both ex- and present. The journalists accompanying Henry Kissinger and Cyrus Vance on their constant globe-trotting have seen the world turned into a reporter's backyard: faraway countries have become neighbors on the other side of the fence.

When I think of Zambia, I hear President Kenneth Kaunda's *cri de coeur* as he appeals for majority rule in southern Africa: "It is no sin to be black." Saudi Arabia is in a spree of construction, creating a cement skyline in the middle of the desert. In Zaire, a vast country in the heart of Africa, the president has developed the cult of personality into a new art form. Countries are no longer blurs on the map; they are faces, voices, policies, seen close up. The atlas has become an address book.

Aside from the scrapbook of images and the political question marks that speckle the atlas, there is the diplomatic calendar: the annual General Assembly meeting of the United Nations in New York in September; the regular winter session, in December, of the foreign ministers of the North Atlantic Treaty Organization at NATO headquarters in Brussels. But these get-togethers, and other similar seminars, are usually predictable exercises in diplomacy. It's been years since anyone pounded a shoe at the United Nations, years since NATO failed to warn that the Russians, if they could, were coming.

In peering ahead for political flash points, it is not the fixed items that will prove most interesting. Anything might develop in otherwise peaceful Switzerland, a land where other countries meet to disentangle their knotted disputes.



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Summer came to Washington this year with the expectation that a Middle East conference would be held in Geneva, city of negotiations, the hope being that the framework for an overall solution—rather than just another step in the Kissinger step-by-step approach—could be found to the quarter-century-old Arab-Israeli dispute. "It is one hell of a hope," as one skeptical diplomat put it. More than any other President, Jimmy Carter has committed the prestige of the White House to the search for a settlement. In the process, his statements have been seen as escalating Arab expectations and intensifying Israeli anxieties; but he has kept plowing ahead, hoping that compromise, no matter how painful for both sides, will produce a just solution. The stakes are high: another war could see the Arabs once again invoke the oil weapon against the United States; another war could produce a replay of the 1973 superpower confrontation between Washington and Moscow. Defusing the Middle East won't be easy, and there are few, very few, optimists.

Geneva could also serve as the site for still another U.S.-Soviet effort to achieve a breakthrough in controlling and limiting nuclear weapons—that is, reaching a SALT II agreement before the current SALT I agreement expires in early October. The outlook is for more tricky, complicated negotiations, neither side ready to jeopardize its security. But there did not seem to be a sense of panic in either Washington or Moscow in midsummer about missing the deadline. Both sides are well stocked with nuclear overkill, neither enjoying absolute superiority.

Southern Africa is a must stop. "Time is the enemy" is the phrase that diplomats use to dramatize the urgency of finding a negotiated rather than a violent solution to the racial challenges of the area. The United States, with Ambassador Andrew Young in the role of point man, has been playing the activist in the search to bring Africa's blacks into positions of political power. Here, too, there are few optimists who'll bet on (1) the quick attainment of black majority rule in both Rhodesia and Namibia, and (2) the quick introduction of any meaningful dilution of apartheid in South Africa. But Washington, ever since the Kremlin-Cuban success in Angola catapulted the United States headlong into a continent it had long neglected, has been pushing for progress on all fronts.

Next, Moscow, to apply a thermometer to détente—that catchword so vastly oversold by the Nixon administration. Since the inauguration of the President's human rights campaign, the Russians, stung, have revived their cold war vocabulary. How far will they go? Experts on the subject are not inclined to believe that the Russians are prepared to jettison their relations with the United States. In their own self-interest, the Russians have too much at stake: SALT, trade, and technology, to mention just a few elements in their relations with Washington.

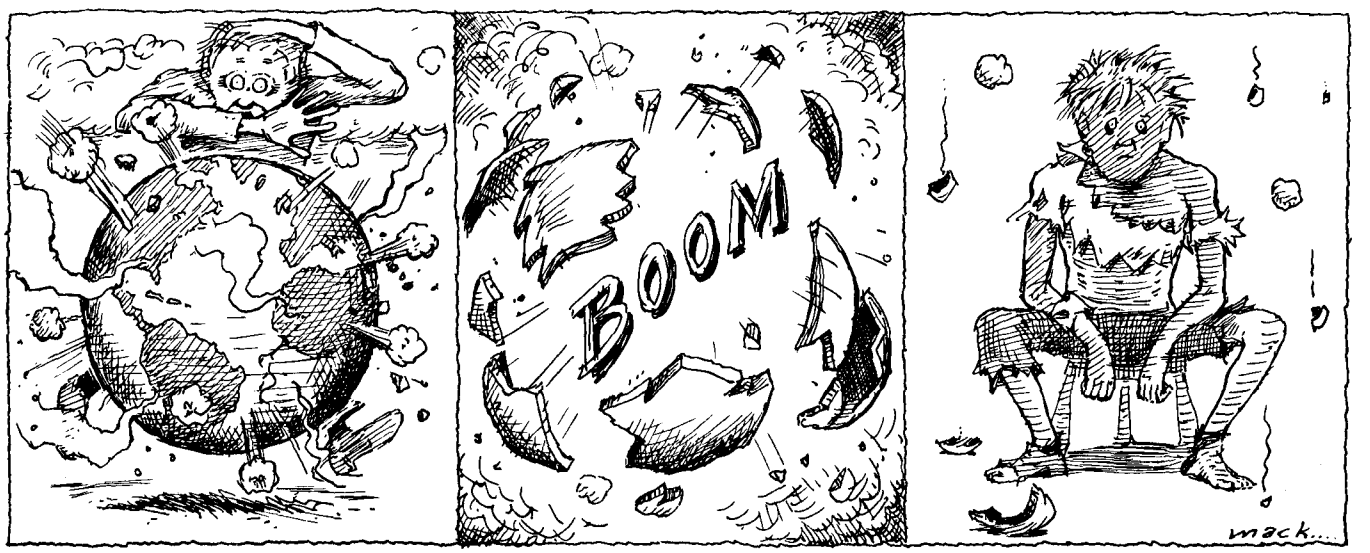
A visit to Moscow, too, would provide an eyewitness opportunity to see the extraordinary confrontation between the Kremlin and the dissidents. The screws have been turned on the dissidents, but their outcry has clearly agitated the nervous system of official Russia, occasionally producing some revealing dialogue.

In the Soviet capital last March, for example, an English-speaking Intourist guide raised the human rights question with a visiting American reporter. Had the reporter actually *seen* anyone deprived of his human rights? "Well," said the reporter, "if you're asking me whether I have actually seen, with my own eyes, a gang of KGB agents beating up three old ladies in the streets of Moscow, I'd have to say 'no.'" The Intourist guide was immensely relieved. "For a moment," she said with a nervous laugh, "I thought you were going to say 'yes.'"

Side trips? Side glances? To Belgrade in the fall, to see the Americans and the Russians tangle on human rights in the context of the Helsinki accord. To Havana, to look into the evolution of U.S.-Cuban relations. To Hanoi, to check on the future of U.S.-Vietnam ties. And to Peking, of course, to try to determine the direction of the post-Mao leadership, to study its implications for China's relations with Washington and with Moscow.

The longest-running suspense show in history plays on far-flung stages. Following the beat around the globe can produce an identity crisis. Is one a diplomatic correspondent or a travel writer? It is the ever present high stakes and the ever changing ending of the play that make globe-watching an unshakable addiction. ◉

Former CBS bureau chief in Hong Kong and Paris, Bernard Kalb covered the war in Vietnam, accompanied Presidents Nixon and Ford to China, and has traveled widely with Henry Kissinger and Cyrus Vance. He is a coauthor, with Marvin Kalb, of Kissinger, *published in 1974.*



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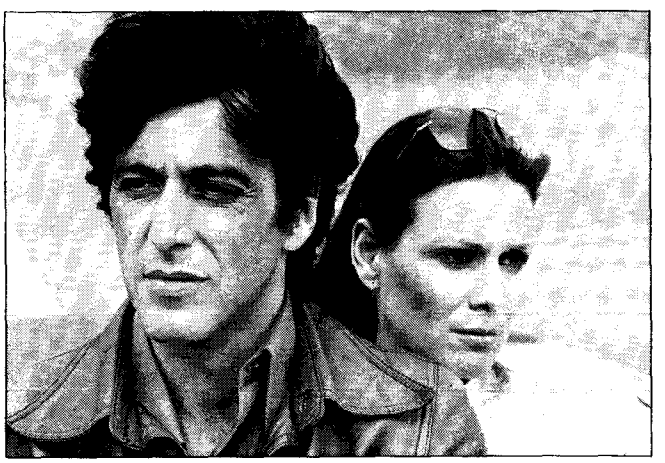
MOVIES

by Judith Crist

It's only a paper season—but the contemplation thereof sets the movie nut's pulse to pounding: comedy; romance; drama; science fiction; adaptations of classics and original screenplays by outstanding contemporary writers; star vehicles and star-making vehicles; established directors and newcomers, with an increasing number of women among the latter. The movies scheduled for fall promise all this and God, too, in the person of George Burns, yet; not to mention Marlon Brando with a body double and Richard Burton without one; François Truffaut in his American acting debut; Rudolf Nureyev as Rudolph Valentino; and Lina Wertmuller directing her first English-language film.

It's all on paper and a great deal of it is on film, some even packed in the can with an opening date scheduled. But the proof and the positivism of movies are in the watching; prejudgment is as fallible as the assumption that the advance trumpetings, let alone the mere listing of the various ingredients, give one a notion of whether a film will work on screen. And for further inhibition of predictions of any kind, there are the recent examples of *Rocky* and *Star Wars*, proof that major crowd-pleasers can arrive unheralded and still grab the audiences, and the millions, at the box office. Above all, only the pretentious, scanning the fall lists, would dare to spot a trend, a surge of any sort in any direction. All the lists indicate is where the filmmakers' minds were when it all began a year or more ago.

Steven Spielberg's *Close Encounters of the Third Kind*, due in late October, and Francis Coppola's *Apocalypse Now** were in production for well over a year, with journalists barred from the locations (in South Dakota and Wyoming, and the Philippines, respectively) and with the "big sell" yet to come. Spielberg's film, at an estimated $18.5 million, is concerned with the UFO phenomenon in contemporary America (to scientists, the "first kind" of "close encounter" is the sighting of a UFO, the second is physical evidence after a sighting, and the third is contact with alien beings). Besides Truffaut, the cast is headed by Richard Dreyfuss, who plays a man who refuses "to be told what not to believe," although Spielberg, who reports 350 special effects in the film, insists that the goal of the film is entertainment, not "message." But the point of interest is primarily in the professional growth of the twenty-nine-year-old director, who showed his gifts with a television movie, *Duel*; dazzled us in 1974 with *Sugarland Express*; and made box-office history, as well as a damn fine movie, with *Jaws*.



Al Pacino and Marthe Keller in Bobby Deerfield—*"Love and racing cars are the concerns of Sidney Pollack's film.'*

A blockbuster at $25 million, *Apocalypse Now* has been gossiped about for the last two of the seven or eight years that Coppola and screenwriter John Milius have been preoccupied with this adaptation of Joseph Conrad's *Heart of Darkness*. The most succulent tidbits have been reports that Brando was so overweight (at 285 pounds) that his character was stretched to six-foot-five and a non-obese man of that height used for most of the body shots; that the collaborators' conflicting views on the Vietnam War (to which the Conrad work on the effect of power on personality has been accommodated) led to constant rewrites; and that the movie will function both as a war-adventure film and a surreal allegory about Vietnam. But face it: the prime interest is in whether Coppola will continue his *Godfather* successes.

Nureyev as Valentino—"Can a film about a romantic idol restore the restraint and style Russell once had?"

What of Ken Russell's uneven track record, in our anticipation of Nureyev in *Valentino*, due October 12? The British director's work has become increasingly rococo and heavy-handed since his superb *Women in Love* in 1970. Can a film about a romantic idol, with star to match, restore the restraint and style Russell once had? Or can Tony Richardson repeat his 1963 success with *Tom Jones* in his new film of an earlier Henry Fielding picaresque novel, *Joseph Andrews*, due October 28? That first exquisite "bawdy romp," as it was proclaimed in 1963 (and how our notion of cinematic bawdiness has changed in 14 years!), glowed with the young

*As *SR* went to press, *Apocalypse Now*'s opening date was postponed to April, 1978.

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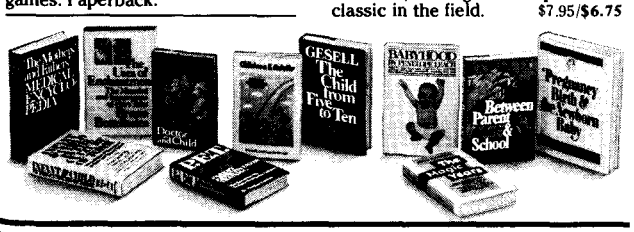

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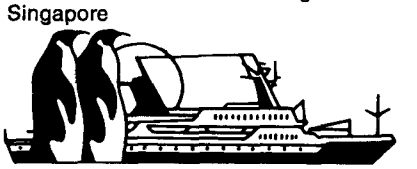

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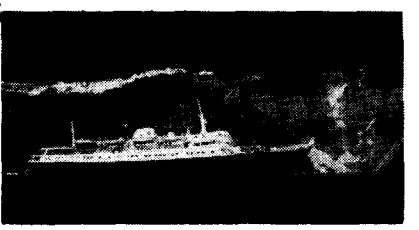

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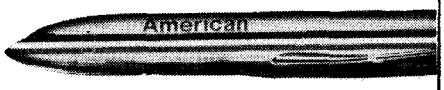

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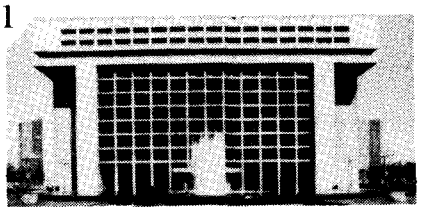

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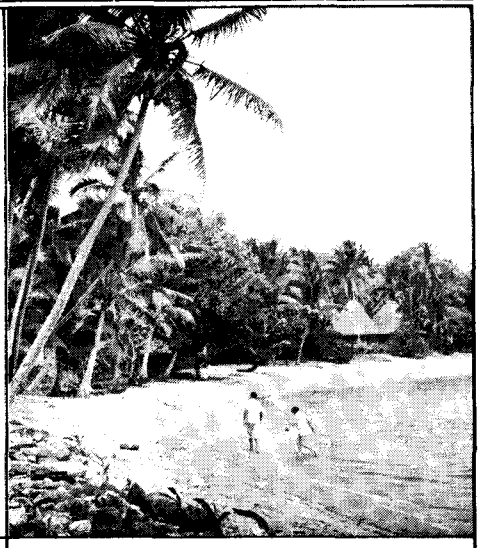

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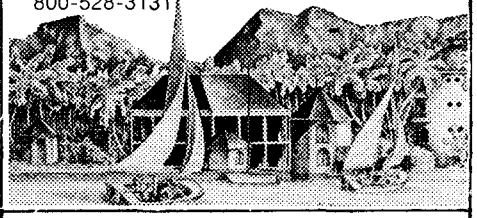

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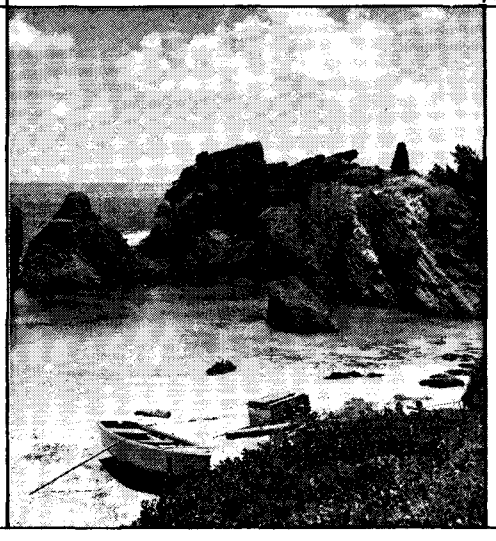

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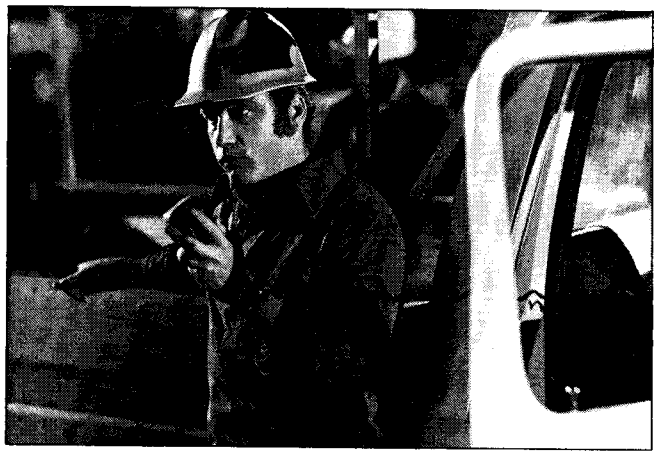
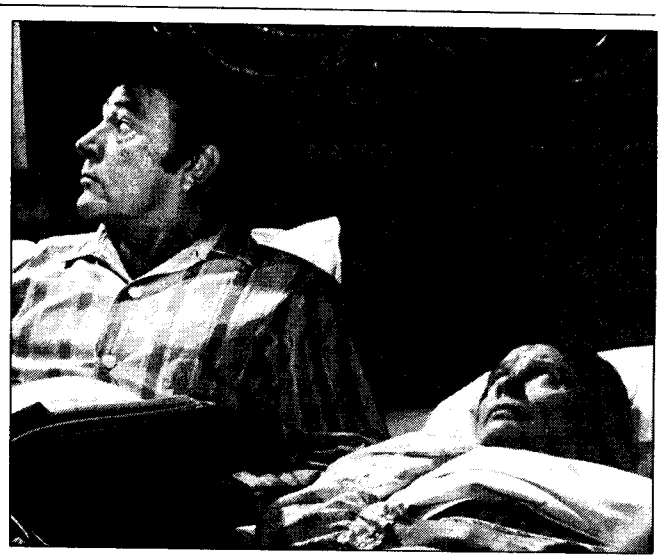
charms of Albert Finney. This time the lad of uncertain social origin is portrayed by Peter Firth, the English actor who dazzled us on Broadway in *Equus*. He will be on hand, in fact, late in October, in Sidney Lumet's film of that Peter Shaffer play, with Richard Burton repeating his stage role as the psychiatrist, a role he took over from Anthony Perkins on Broadway. Lumet, of course, is theater-rooted and has done films of several plays as well as such recent original hit films as *Dog Day Afternoon* and *Network*; the fascination with *Equus* is in how he and Shaffer, who has done the screenplay, have let the "realism" of film affect the stunning theatricality of the pantomime stage horses.

There are other "class" productions. Certainly a topper, due October 2, is *Julia,* based by Alvin Sargent on Lillian Hellman's story, in *Pentimento,* of a friend with whom she was reunited and whom she attempted to help in Nazi Germany. The first film in four years by Fred Zinnemann, one of our finest directors, it offers Jane Fonda and Vanessa Redgrave as the two women, with Jason Robards, Hal Holbrook, Rosemary Murphy, and Maximilian Schell also in the cast. Feminists have been taking heart from this major film's focusing on two females (only a cynic would note that Paul Newman and Robert Redford would not have been suited to the roles). Libbers also find feminist achievement in *The Turning Point,* to be released in November, written by Arthur Laurents and directed by Herbert Ross, wherein Anne Bancroft and Shirley MacLaine are cast as old ballet-corps friends, with MacLaine having opted for marriage while Bancroft chose a career. Small gain for gals: Bette Davis and Miriam Hopkins made similar choices on screen 35 years ago. What is noteworthy is that this is the first ballet-oriented film in many years, boasting Mikhail Baryshnikov, Leslie Browne, and members of the American Ballet Theatre in its cast. For feminists, Richard Brooks, as writer-director, may pursue the psychological as well as the thrill values of *Looking for Mr. Goodbar* (as he did with *In Cold Blood*), but the tantalizer is whether he will make a top star of Diane Keaton in her first major dramatic role beyond Woody Allen movies.

If feminists must spot gains, let them note the women directors at work. Wertmuller, in her first English-language film, with a part even shot in this country and with Giancarlo Giannini—the star of her *Love and Anarchy, Seduction of Mimi, Swept Away. . . ,* and *Seven Beauties*—in hand, is



Richard Dreyfuss in Close Encounters—*"Concerned with the UFO phenomenon in contemporary America."*



Burton with Kate Reid in Equus—*"Lumet and Shaffer let the 'realism' of film affect the stunning theatricality. . . ."*

offering us *A Night Full of Rain,* for release in October, with Candice Bergen as an American photographer whose marriage to an Italian journalist is coming apart. Joan Darling, who originally came to our attention in 1960 as a gifted member of The Living Premise, one of the first and best improvisational groups, and who has since established herself as drama coach and top television director (of the pilot and first 22 episodes of *Mary Hartman, Mary Hartman,* among other items), makes her feature-film debut with *First Love.* Opening September 28, with William Katt, the gifted golden boy of *Carrie,* it is a college-set story of a youth's introduction to the commitments of relationships. And comedienne Joan Rivers makes her directorial debut with *Rabbit Test,* a comedy-farce she coauthored with Jay Redack about the first man to become pregnant. Billy Crystal plays the man, and Roddy MacDowell's on hand as a gypsy grandmother. It's due in October.

There are other comedies in the offing. Gene Wilder has written and directed and stars in *The World's Greatest Lover,* due in December, with Carol Kane and Dom DeLuise. Michael Ritchie, whose most recent films were *Smile* and *The Bad News Bears,* will have *Semi-Tough* ready for release in December, with Burt Reynolds and Kris Kristofferson the zany pro footballers of the Dan Jenkins novel. Carl Reiner, as director and coadaptor of the Avery Corman novel, will have *Oh, God!* ready in October, with George Burns as the Deity, who appears to a supermarket manager, played by singer John Denver, through whom He has chosen to speak. And Neil Simon has written *The Goodbye Girl,* a romantic comedy scheduled for December, with Herbert Ross again directing a Simon screenplay, this one offering Richard Dreyfuss as an actor involved with a stage dancer, played by Marsha Mason, and her young daughter.

Youth and its idols are considered in *9/30/55* (the date of actor James Dean's death), a drama by writer-director James Bridges, due September 30, naturally, about the impact of Dean's death on a group of college students. Love and racing cars, with Al Pacino the racer and Marthe Keller the lover, are the concerns of Sidney Pollack's *Bobby Deerfield,* due in October. Dustin Hoffman is the parolee in

Continued on page 73

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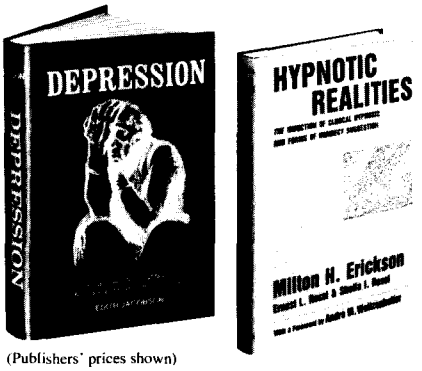

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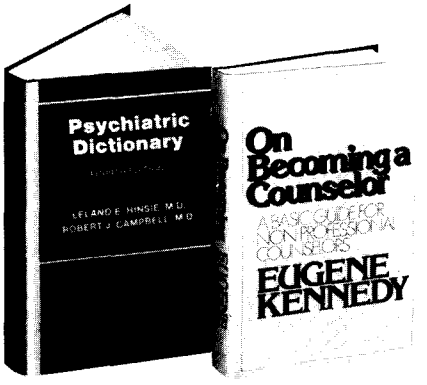

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MUSIC
1. Concert and Opera

by Irving Kolodin

WHEREVER you look this fall, here and abroad, there'll be music, much of it in the category called good. But where will the better and the best of it be? Chance plays a part in finding it, but so, too, does choice. Even more, knowing what is most worth listening for will help you to be *where* it is, *when* it is going to be heard.

For a lively combination of predictable promise and unpredictable outcome, first on the list is in the area its residents call the "Metroplex" of Dallas-Fort Worth, beginning on September 12. Giving a competition a good name is not a guarantee of a good competition; but the one that bears the good name of the Van Cliburn International Quadrennial Piano Competition has been magnetizing more and more of the world's best young pianists to Fort Worth every fourth year. For this the reasons are at least two: famous though he is, Cliburn is still young enough to be a symbol of destiny incarnate to his up-and-coming colleagues; and not unimportantly, the promise of a Cliburn-like success for one of their nationals has prompted governments to send their best.

This year's list of entries is the largest ever, with a range of rewards broad enough to launch five careers, rather than merely one. Beginning on Thursday, September 22, when the preliminaries and semifinals have been disposed of, six of the best young pianists will compete, head to head, in hand-to-hand combat. The laureates will combine in a final gala in the Tarrant County Convention Centre, September 25.

That would be about the time to think of San Francisco, where Kurt Herbert Adler has steadily matched insight to ingenuity to produce, with the San Francisco Opera, the most consistently interesting operatic enterprise in America. If that is a sizable statement, it has its justification in a repertory that ranges from Janáček's *Katya Kabanova* and Puccini's *Turandot* to Strauss's *Ariadne auf Naxos*, with casting to whet the appetite of a connoisseur. On October 19, for example, Leontyne Price will embark on a new phase of her career, as Strauss's Ariadne for the first time (with repetitions on October 22, 25, and 28). For those minded to get double value for a single ticket price, November 12, 15, 19, 22, 25, and 27 afford an opportunity to judge both General Director Adler's taste in casting Verdi's *Un Ballo in Maschera* and his choice in conductors, when he picks up the baton to resume the career in which he had his first operatic prominence.

There isn't quite the same kind of double duty in Carol Fox's direction of the Chicago Lyric Opera, but it is singular enough that she is now in her third decade as an *impresaria*. Her special affinity for vocalists and vocalism will be evident as early as a seasonal beginning on September 23 that brings together Margherita Rinaldi (Adina), Luciano Pavarotti (Nemorino), and Sir Geraint Evans (Dulcamara) in a new production of Donizetti's *L'Elisir d'Amore*. The intelligent interchange that has in recent years motivated major American companies to share the costs, and interests, of otherwise risky operatic ventures this season provides a showing in Chicago, on October 5, 8, 11, 14, 17, 21, and 24, of Jean-Pierre Ponnelle's staging of Mozart's *Idomeneo*, following five showings in San Francisco, on September 10, 14, 18, 20, and 23.

Amid these variously challenging happenings elsewhere, opera in New York will make its reappearance less eventfully at the New York City Opera with a new production (in English) of Mozart's *Marriage of Figaro* on September 22 and another (not in English) of Puccini's *La Fanciulla del West* on October 16, with Sergiu Comissiona conducting. Between those works, on September 30, Thea Musgrave's *The Voice of Ariadne* will have its first American performance, under the composer's direction. Early emphasis at the Metropolitan is on Mussorgsky's *Boris Godunov* (in which Martti Talvela will have the title role on opening night, October 10). The first new production will be Verdi's *Rigoletto*, with Ileana Cotrubas (Gilda) and Placido Domingo (the Duke), on October 31. The most interesting operatic experience in this part of the season will for many New Yorkers not be in a theater but in Carnegie Hall, where Seiji Ozawa will conduct the Boston Symphony Orchestra and such soloists as Sheila Armstrong, Stuart Burrows, and Frederica von Stade in a concert version of Berlioz's *Beatrice and Benedict* on October 26 and 27.

Vancouver, British Columbia, could call itself the prima donna capital of the world on the weekend when Joan Sutherland sings Donna Anna in Mozart's *Don Giovanni* (Friday, October 7) and the lead (Sita) in Massenet's seldom staged *Le Roi de Lahore* (Sunday, October 9). Seattle will share the pleasures of Massenet when the production is presented in its opera house on October 27, 29, and 30, and November 2, 4, and 5. Should you be passing through Winnipeg, Manitoba, on November 10, 12, or 14, you will find another production of *Don Giovanni*, in the Centennial Concert Hall, with Anton Guadagno conducting.

Van Cliburn—"A symbol of destiny incarnate."

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This year's choice of Houston as the locale for the fifteenth National Conference of the Central Opera Service, on October 12, 13, and 14, confirms that city's rising place in the ever broadening perimeter of opera in America. Visitors will also find the evidence on the stage of Jones Hall on October 13, when the venturesome Houston Grand Opera opens its fall season with Marilyn Horne and other world-famous performers in Rossini's *Tancredi.*

Miss Horne will favor Texas with another visit on November 18 when she opens the Dallas Civic Opera season as Romeo in Bellini's *I Capuletti ed I Montecchi.* Nicola Rescigno will conduct the bel canto classic (with Linda Zoghby as Giulietta and Nicola Zaccaria as Capellio), also the repetitions on November 20 and 22. Another operatic celebrity will venture anew in Philadelphia on October 25 when Martina Arroyo, famous for her Verdi and other Italian specialities, will be heard as Senta in Wagner's *Der Fliegende Holländer.* The performance in the historic old Academy of Music will be repeated on October 28.

Concurrently, the concert halls of the continent will resound with representative rounds of everything good—from the new Orchestral Hall in Minneapolis, in which Stanislaw Skrowaczewski will open the seventy-fifth anniversary year of the home orchestra on September 28, with a special performance of Beethoven's Symphony No. 9, to the Dade County Auditorium in Miami, where the great Spanish lady of the piano, Alicia de Larrocha, will perform with the Greater Miami Philharmonic Orchestra on October 25. The program will be repeated in the Miami Beach Theater of the Performing Arts on the following evening.

Three major cities will take a turn on a new symphonic path with conductors either new to their subscribers or not yet settled into their situations as music directors. In Washington, D.C., it will be the world-renowned cellist Mstislav Rostropovich, who will begin his tenure on October 4, 5, and 6 in the Kennedy Center Concert Hall with the auspicious assistance of Rudolf Serkin as soloist in the fourth piano concerto of Beethoven. The following week will mark a collaboration of old and ardent friends when Rostropovich exchanges the baton for the cello bow to participate in Leonard Bernstein's new *Meditations for Cello and Orchestra* under the composer's direction. This will be an *all* all-Bernstein program, beginning with a new overture and ending with *An American Songfest* (also new).

Preceding the new beginning with Rostropovich, Kennedy Center will be host to a Brahms cycle performed by the Cleveland Orchestra under the direction of Lorin Maazel. Isaac Stern will open the series on September 17 as soloist in the violin concerto; the first piano concerto will be heard on September 18 with Rudolf Firkušny; and the second piano concerto on September 20 with Misha Dichter. All four symphonies will be included in the series, which ends on September 24.

Rostropovich's predecessor in Washington, Antal Dorati, will inaugurate his new career as music director of the Detroit Symphony with a two-week festival of Beethoven in which the nine symphonies will be heard in a seven-performance sequence between November 2 and 13. The Detroit public will also be offered chamber music recitals by the Juilliard String Quartet (November 8) and the Istomin-Stern-Rose Trio (November 13), with Ilse von Alpenheim (Mrs. Dorati) joining members of the orchestra as pianist in an ensemble program on November 11. These events will be concurrent with the International Beethoven Congress, commemorating the one hundred fiftieth anniversary of the composer's death (March 26, 1827), to be conducted principally on the campus of Wayne State University (November 4, 5, and 6). As an earnest of its intentions to regenerate symphonic life in Detroit, the symphony's sponsors have also engaged the well-regarded Werner Torkanowsky, formerly music director of the New Orleans Philharmonic-Symphony, as guest conductor and associate to Dorati.

After a lengthy interlude in which it had neither a music director nor a principal guest conductor, the Dallas Symphony begins its new season on September 8 with both: thirty-four-year-old Eduardo Mata in the critical point of command and Kurt Masur, who holds the title of Chief Conductor of the Leipzig Gewandhaus Orchestra, as his primary alternate. Dallas will share the Mexican-born Mata with Phoenix, Arizona, where he is rounding out a contract.

For those who combine musicality with mobility, fall offers particular promise in Paris, where Pierre Boulez will be settling down—if that, rather than taking wing, is the proper phrase—at his new home, 31 rue Saint Merri, also known as IRCAM (Institut de Recherche et de Coordination Acoustique/Musique). The year-long *Passage du XX^e Siècle* will attain its climax during the last three months of the year with a wide-ranging series of activities in several locales, beginning on September 28 with works of Crumb, Boulez, and Berio directed by Daniel Barenboïm with the Swingle II ensemble and with Phyllis Bryn-Julson as soprano soloist. On October 10, Boulez will direct the Orchestre National de l'Opéra in a program that will include the European premiere of Elliot Carter's *Symphony of Three Orchestras.* Events then go forward on a chronology reading October 11, 13, 14, 18, 21, 22, 24, 26, 27, 29, and November 4, many of them in the

Leontyne Price in Strauss's Ariadne auf Naxos—*"Casting to whet the appetite of a connoisseur."*

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Exposition Electroacoustique presided over by Luciano Berio. In and around these happenings, Paris will, of course, be enlivened by the kind of musical theater that Rolf Liebermann has engendered at l'Opéra. Included in the fall repertory are Richard Strauss's *Der Rosenkavalier*, with a German-singing cast headed by Christa Ludwig, Brigitte Fassbaender, and Manfred Jungwirth under the direction of Horst Stein (September 21, 27, and 30); Gioacchino Rossini's *La Cenerentola*, with Paolo Montarsolo in his famous role of Alidoro and with Frederica von Stade sharing the title role with Teresa Berganza under the direction of Jesus Lopez Cobos (September 26 and 29, and October 1, 12, 15, 19, 22, 25, and 28); and Julius Rudel as guest conductor of Wolfgang Mozart's *Die Zauberflöte*, with Edith Mathis as Pamina and Horst Laubenthal as Tamino.

London, perhaps, cannot promise as much diversity as Paris, but it has its own share of festivity in the closing phases of the queen's jubilee. Highlights of the season of the English National Opera that begins in the London Coliseum on September 9 include a Silver Jubilee Concert on September 12, a premiere of David Blake's *Toussaint* (for which Anthony Ward wrote the book) on September 28, and Carl Maria von Weber's seldom staged *Euryanthe*, in a new English translation by John Warrack, on November 2.

For its part, Covent Garden will again be offering its celebrated production of Hector Berlioz's *Les Troyens*, under the musical leadership of Colin Davis, with Yvonne Minton, Josephine Veasey, Helga Dernesch, and Richard Cassilly in the cast; Wagner's *Lohengrin*, conducted by Bernard Haitink, with Anna Tomowa-Sintow, René Kollo, Eva Randova, and Donald McIntyre in the leading roles; and Verdi's *Don Carlos*, with Miguel Gomez-Martinez on the podium and a cast including Katia Ricciarelli, Grace Bumbry, Jose Carreras, Nicolai Ghiaurov, Yuri Musurok, and Gwynne Howell. Firm dates have not yet been announced. Should your visit coincide with September 18–29, or the same dates in October, you can be a participant in the London Liszt Festival, which will be taking place at various locales around the city.

If your visit is between October 19 and 30, block off at least enough time to accommodate a swift flight across the Irish Sea to one of the most charming, least known of opera events. That is the Wexford Opera Festival, on the coast well south of Dublin, where midfall annually brings uncommon repertory in choice surroundings. This year it is Massenet's *Hérodiade* (October 19, 22, 25, and 28), Gluck's *Orfeo ed Euridice* (October 20, 23, 26, and 29), and a triple bill of Cimarosa's *Il Maestro di Cappella*, Pergolesi's *La Serva Padrona*, and Luigi Ricci's *La Serva e l'Ussero*, with Sesto Bruscantini directing as well as performing (October 21, 24, 27, and 30). Wexford's sponsors include Arthur Guinness, Son & Company (Dublin), suggesting that the local dew or brew that is Ireland's *vin du pays* is an honorable participant in the pleasures of Wexford.

For that matter, opera-minded visitors to London in November who can't find fare to their taste in the immediate vicinity can realistically consider the alternatives not merely of Munich or Milan but of Moscow, Odessa, and Leningrad. Intourist Moscow is offering such a sequence in the period November 15–25 for £385 per person, all-inclusive out of London. For further details: 292 Regent Street, London W 1R 7PO.

In this case, however, the results are as likely to be as much by chance as by choice. ◉

MUSIC
2. Rock

by John Rockwell

PREDICTING the future of rock 'n' roll is like trying to see through a brick wall—especially if you're trying to predict who is going to release which records when or give which concerts where. In this respect rock bands differ sharply from "serious" musical groups, which have to woo their public by announcing their seasons with full fanfare and then trying to build up their subscriber lists.

But rock is a seller's market. If a band isn't popular, it doesn't stay in business long. If a band hits big, however, the concert promoter's main problem is to avoid undue hysteria at the box office: tour plans are guarded like state secrets, with announcements carefully coordinated so that ticket sellers are fully prepared to deal with the onslaught.

Record releases are a little more scattershot, but here the problem is the sheer unpredictability of trying to hold a basically self-indulgent lot of musicians to a strictly-adhered-to release schedule.

So when we confront the question of what's going to happen in popular music this autumn, we are forced to discuss the issue generally, in terms of trends rather than of specific events. If you're desperately curious to figure out when your favorite artist will next put out a record or come to your city on tour, consider this: as a very general rule, performers of mainstream popular music release one disc a year, not counting greatest-hits collections or compilations issued by record companies using old material. (This average increases dramatically in country music, where musicians don't concern themselves so painstakingly with consistency, and falls off with the most famous older groups—especially, as with the Who, when there are tensions among the members.) The best-known artists also try to tour the major markets annually, except for obvious recluses and eccentrics such as Bob Dylan, Joni Mitchell, or Carly Simon. Given the rigors of a concert tour, however, the one-year pattern is far more loosely applicable to touring than it is to recording. So you can calculate it this way: if your favorite put out a record and toured last fall (the two tend to go together, for promotional purposes), chances are he or she will do the same this fall.

Speaking more generally still, what can we expect for popular music in upcoming months? The backdrop for any serious consideration of that question is this: the 1960s were a decade of sometimes jarring innovation in popular music, as in so many other areas of society; the 1970s have been a time of consolidation and, in the case of pop music, of an injection of Sixties innovations into the youthful mainstream. This process is as evident in matters of life-style as it is in the music, which has seen the seepage of "rock" into the bedrock of young Americans' tastes. But "rock" itself is an impos-

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sibly loose term, meaning anything from old-fashioned, straight-ahead, neo-British rock 'n' roll to the most watery sort of pop. In general, the massive financial success of the pop music business has been achieved by thinning the product to reach an ever greater number of people. If "rock" is defined with some narrowness, it means the bland, upbeat gestures of an Elton John, a Peter Frampton, or the Eagles. Defined more broadly, it means the success of entertainment-oriented fluffballs such as Neil Sedaka or the Captain and Tennille—performers who make no pretense of expressing the quasi-revolutionary defiance that still underlies real rock 'n' roll. Sometimes this bland music can be genuinely stirring and appealing, as Fleetwood Mac has proved so well. But that doesn't invalidate the thesis that the 1970s have been bland in some central sense.

Of course no decade is monochromatic, and throughout the 1970s there have been counterforces. In 1977, those dissident voices are chorusing forth with a new urgency, so this fall should see a renewed assertion of a tougher, more abrasive, and more vital kind of music on our airwaves and in our concert halls.

The protesting voices are being heard in nearly every form of music. In rock, there are rhythm-and-blues revivals, punk rock, and underground rock, which are often confused with each other.

Rhythm-and-blues revivalism means people like Graham Parker, who will, one hopes, win a sizable audience soon; so far, the ex-London pub-rocker is prized mostly by the critics. And, more grandiosely, R&B means Bruce Springsteen, who, finally free of legal battles with his ex-manager, will have a new album out this fall and will tour heavily to support it.

Punk rock in its most commercial form means any of the Neanderthal heavy-metal bands that currently populate the land—Kiss, Starz, Aerosmith, and so on. Some are better than others (for example, Aerosmith), but all exemplify neo-Sixties British blues-rock at its most monolithic. Punk rock also means the more self-conscious American and British groups. The Americans, led by the Ramones and Blondie, got started first. But the British groups have captured the morbid fascination of their nation more pervasively, and this fall should see the arrival here of groups such as the Sex Pistols, the Stranglers, and Eddie and the Hot Rods.

David Gahr

The McGarrigle sisters—"Pushing aside the slicker folk."

Joni Mitchell, left, and Bob Dylan—"Obvious recluses."

Underground rock is largely a New York phenomenon led by Patti Smith, the rock poetess, who—after her recovery from a neck fracture sustained while performing last winter—should be back on the road this fall. The group called Television, with Tom Verlaine, will hopefully win a strong cult audience in the United States, and the first LP by Talking Heads should cause a lot of comment.

The same patterns can be observed in country music, where well-publicized "outlaws" such as Willie Nelson and Waylon Jennings should find more and more imitators (and not just men—watch for the emergence of an "outlaw" woman in Marshall Chapman). And the same is true of black music: both disco and reggae (a Jamaican phenomenon not related to American blacks) should continue to win adherents. The pattern of change can even be felt in folk music, where a homier, more authentic style—epitomized by the McGarrigle sisters from Montreal—is pushing aside the slicker middle-of-the-road folk that has monopolized that honorable name too long.

What we've been talking about so far has been the Anglo-American music business, centered in London, New York, and Los Angeles. But just as such music is spreading steadily into non-English-speaking countries, so, too, the popular music of other cultures—music of a kind not directly or indirectly inspired by American blacks—is beginning to influence our own pop composers and arrangers. Anglo-American music is an important force not only in Australia, Canada, and New Zealand, where one might expect it to have impact, but in Japan as well, with Holland and the rest of Western Europe not far behind. Russia and Eastern Europe are even beginning to bend a little: long totally hostile to rock's kinetic energies, the Soviets finally allowed the Nitty Gritty Dirt Band—purveyors of slightly faceless but nonetheless vital country rock—behind the Iron Curtain last spring, and more American youth-oriented acts may follow.

Non-English-speaking cultures have influenced our pop music before, above all through continental cabaret songs and Latin music. Now the Europeans are starting to make their mark again. The Swedish group called Abba—which sings in English—is redefining the kinds of soaring harmonies and lush instrumentals originally developed by the Mamas and the Papas and Phil Spector. And a whole host of progressive rock ensembles from Germany, above all Kraftwerk and Tangerine Dream, are proving genuinely popular on the American market.

Ultimately, the rock of today mirrors the processes observable in all the arts. As improved means of communication draw the world closer together, everybody is influenced by everybody else. This need hardly mean a reduction of all our pop music to a gray internationalism of style (as happened with "serious" avant-garde classical music a few years ago). Instead, new, unpredictable fusions are emerging, and the result should keep our pop music interesting for a good long time to come. ◉

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TRAVEL

Stunner on Stilts

by Horace Sutton

IT STANDS there tall, white, and gleaming, resting on its spindly legs as if it had just arrived from a neighboring asteroid and made a soft landing on Manhattan in the technique perfected by the lunar lander dispatched from earth to alight on the moon. It could be a real-life mutation of Stanley Kubrick's celluloid monolith that perplexed the apes in *2001*. This is perhaps not too wild a dream; its real, live, twenty-five-year-old building manager, looking up at it from under her hard hat, calls it "the first building of the twenty-first century."

Whatever head-scratching it has inspired among the primates of Gotham, the shaft must be real. After all, its unshapely piers are planted on the soil of Manhattan in a clearing that was assembled, at great cost and travail, on the block between Lexington and Third avenues, with Fifty-third Street on one side and Fifty-fourth on the other. It is the project of money changers called Citibank—née First National City Bank—and in the pattern of umbrella buzz words of today it has a buzzy, catchall name: Citicorp Center.

When it opens officially, late in the fall, it will stand as a vertical answer to virtually all of man's needs. It will provide a place to labor, corners of near bucolic peace, an agora of agreeable modernity for social concourse, sustenance of dazzling variety, and even God. Only overnight lodging is missing, and in a pinch, that is handy, too. The Waldorf is only three blocks away.

During the Byzantine maneuverings to assemble the immense expanse of mid-Manhattan real estate—the most expensive block in history—a campaign that took three years and cost nearly $40 million, a dominant landholder was St. Peter's Lutheran Church, which occupied the northwest corner of the property. In a celebrated meeting in a downtown restaurant between the bank's senior vice-president, Henry Muller, who happens to be a Lutheran, and Dr. Ralph Edward Peterson, the pastor, a deal was struck. The church sold the air rights on the church property to the bank for $9 million. Bank and church together own the land and the public spaces around the new church, which has been built on the corner where the old St. Peter's stood.

Peterson's house of worship, historically linked to the arts, particularly to jazz and musicians, will open again this fall. Its new home is a stunner, its walls ribboned with narrow, vertical skylights, its churchly confines sparkling with innovations. The 500-seat sanctuary is acoustically isolated from the subway, whose entranceway is close by the church portal, and from the traffic that runs just beyond the nearest wall. There is no formal place for the altar; it will be moved to accommodate the liturgy as well as such unchurchly events as a chamber music series, dance recitals, lectures on popular topics, and that St. Peter's specialty, the jazz mass.

Louise Nevelson has completed the sculptures for a white-on-white chapel that will depend upon hues from the sky and gold from the vestments—also Nevelson-designed—for touches of color. For architectural creativity and for drama, Nevelson's niche will inevitably be compared with the Matisse chapel at Vence in the hills above the French Riviera.

Tiled brick, like the sidewalk that rims the center, covers the sunken plaza, jointly owned by the bank and the church, shaded by trees, set with tables and chairs, and washed by a waterfall in the fashion perfected in the vest-pocket dell known as Paley Park, a few blocks to the west.

In outdoor enclaves like the plaza, and in a glass-covered atrium near the center of the complex, the slaveys who labor upstairs and who are not privy to the private dining rooms set aside for junior and senior bank executives will inhale a whiff of peace at midday.

Citibank is its parent company's best tenant, occupying 25 floors of the tower. The first occupant to move in, Citibank has established a model for others: contemporary art, deep carpets, and, since there are no floor-to-ceiling partitions, a rushing out of ceiling ducts of "white sound" to muffle conversations from adjoining work space. The mail boy has been eliminated by a mechanical wagon that beeps its way around the floor following invisible chemical "tracks" and stopping at designated way stations where real people are at work. Known in the local buzz dictionary as Citipage, the mail deliverer resumes its route when a button is pushed and pauses to avoid knocking down pedestrians in its path. It has not yet been seen to dawdle overlong at the water cooler or to make flirtatious overtures to a comely secretary.

Elevators may prove to be something of a mystery to the visitor, for they operate, at least as far skyward as the fifteenth floor, as a duplex tandem, one half stopping at odd floors, the other at even. These arrangements, while speeding service, require that those destined for odd-numbered floors use the upper-level lobby and those headed for even-numbered floors the concourse, a level below.

Measuring from the apex of its sloping glass crown, Citicorp Center is the tallest midtown building after the Chrysler and Empire State buildings. It was the intention to top the building with condominium apartments, each to have a glassed-in stretch of tower terrace, but zoning restrictions forbade that. Con Edison, the local supplier of power, suggested that it utilize the space to trap solar energy, thereby relieving the energy crunch in midtown Manhattan. Citicorp, ever the keepers of the sharp pencil, found sunpower no less expensive than what Con Ed was supplying from its generators.

Even though it has no live-in tenants, Citicorp Center has created a mid-Manhattan bazaar called The Market that may prove as colorful as a souk in Marrakech, and hardly less busy. Greeks, Scandinavians, French, British, and Hungarians will proffer everything from a grape leaf that can be taken home and stuffed to a goulash that can be eaten on the premises.

Ask not what the British will be doing operating a restaurant in New York. The pioneer is Richoux of London, part of a chain that operates everything from U.K. hamburger houses to Richoux at the Caprice behind the Ritz in Picca-

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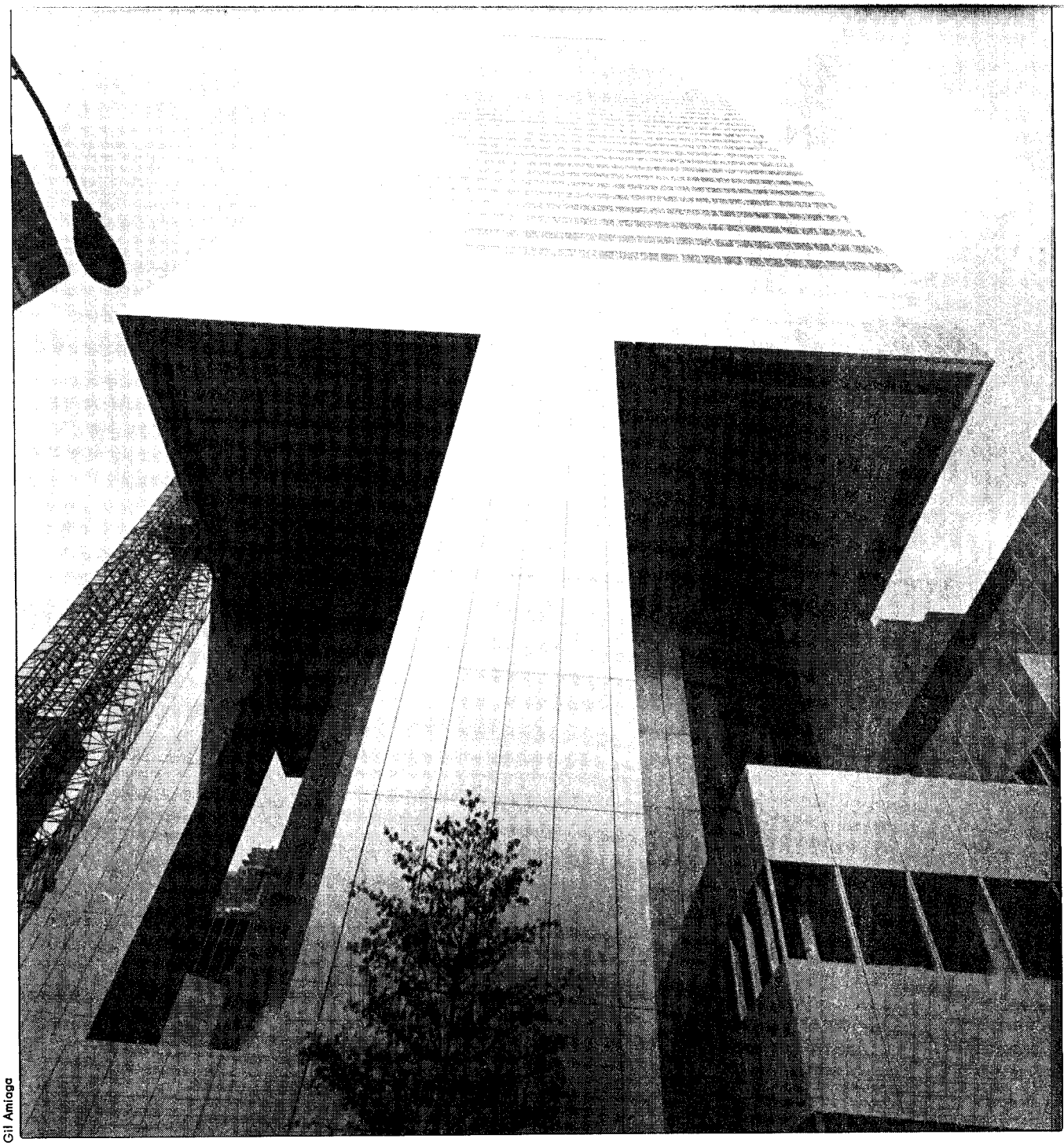

Gil Amiaga

New York's new pile—"It has inspired head-scratching among the primates of Gotham, but it must be real."

dilly. About the only British affectations on the premises, culinary or otherwise, will be a selection of savories and the Edwardian costumes on the waitresses, who are done up like Mary Petty maids.

More noteworthy to epicures will be an uptown edition of La Petite Ferme, the restaurant run by Charles Chevillot, a connoisseur's favorite in Manhattan for several seasons.

As for the Magyars, they will be represented by Hungaria, the first Budapest-sponsored goulashery in the United States. The state-operated HungarHotels, which is also entwined with Pan American Airways in the Duna Intercontinental in Budapest, is in partnership of a sort with George Lang, the Hungarian-American prandial prototype, who will run it.

Pastry cooks and chefs of high Hungarian eminence, including one who now works for the prime minister, will be dispatched to America, along with the five-piece gypsy band of Gyorgy Lakatos. As the cimbalom strings are strummed, diners will sit under a sausage tree, working over the peppers stuffed with sauerkraut, the poached blue trout, and the pickled carp. Private parties will assemble in the Honey Cake Room, where one festive wall will sparkle with 500 decorated honey cakes, or in the Strudel Room, a white-tiled enclosure that, when not engaged by private diners, will be used for stretching strudel dough.

Someday, Citicorp Center may light its afterburners and lift off from Manhattan. Or, as some acrophobes fear, it may topple off its piers and spill all over Park Avenue. Meanwhile, it is going to provide an enormous bounce—economic, gastronomic, and godly—to the middle of Minuit's island. ◉

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More Than Merely Goulash

When Hungaria opens in Manhattan's Citicorp Center this fall (see preceding pages), it will feature dishes of the Hungarian nation as it once was. The elegant stuffed cabbage (opposite page) is done Kolozsvár style. Young cabbage leaves enfold a mixture of rice, ground pork and beef, onions and garlic. The bundle, served with pork chops and sausage and topped with sour cream and paprika, becomes part of a far-out mixed grill. Draped behind the Kolozsvár cabbage is a blue-dyed design adapted from peasant dress and used at Hungaria as wall hangings. The iron pot bubbling at right contains a bean goulash, as does the soup plate. In Hungary that national dish is spelled *gulyas* and is not a stew but a soup. A sampling of desserts to be served at the restaurant, and at "sidewalk" tables in the center's atrium, are—to start with the double-deck epergne—a raspberry torte and, below, a covey of crescents. A rum-fumed coffee cake pulsates at center, alongside the Tokay dessert wine. The many-layered splendor in the corner below is a Dobos torte. The elongated confection is that staple of the Danube (on which it would never float)—a strudel.

Photographs by Dan Wynn

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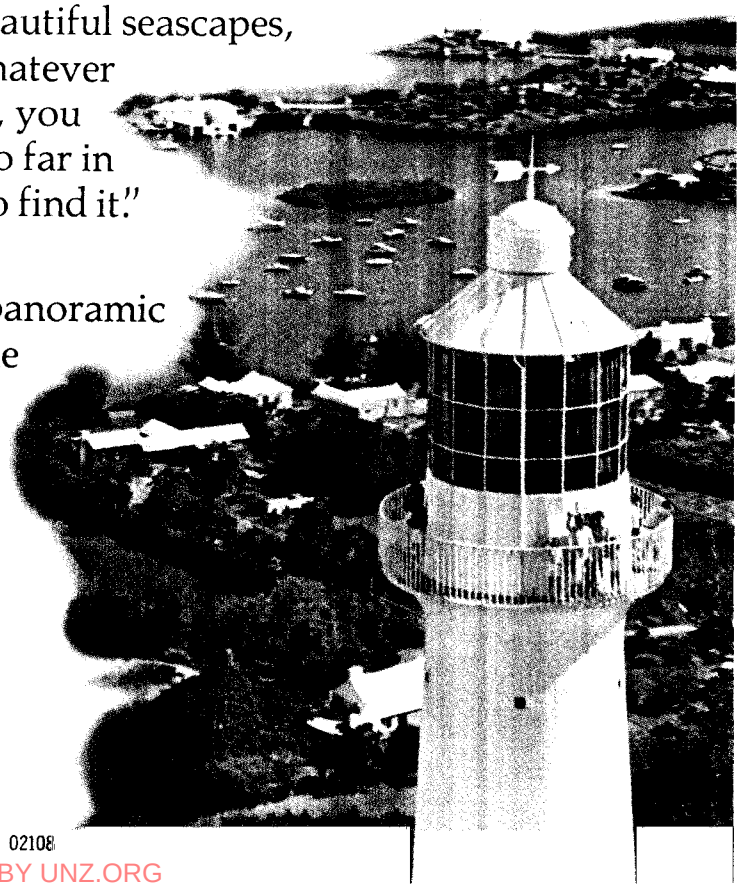
"There are so many ways of entertaining the children. They're so well behaved here, and we're so relaxed."

Mike and Mary Lee Hurley discuss their third visit to Bermuda.

"Tennis, golf, beautiful seascapes, sightseeing. Whatever your passion is, you don't have to go far in any direction to find it."



"We had a panoramic view of the entire island. The beauty is incredible."

"It's the people on this island. They're part of it. Very fine, very pleasant."

Bermuda

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TRAVEL

Wine Tasters Aweigh!

Wine and water—Clockwise from top left: Carras's wine cruiser, Daphne*; Lafite cellar in Bordeaux; Lichine sniffing; and, left to right, Burgess Meredith and Sam Aaron admiring. "Billed, without false modesty, as 'The wine-tasting cruise of the century.' "*

IF EVER a vessel was destined to be a tight ship it is the Greek liner *Daphne*, which in September embarks on an outing billed, without false modesty, as "The wine-tasting cruise of the century." The Carras liner will sail from Amsterdam the tenth of the month on a two-week gambol through the grapelands of France, Spain, and Portugal. The passengers, who will pay a minimum of $1,348, including air passage from New York, will think wine, breathe wine, and, to be sure, taste wine. They will also be lectured on its fine points by one of the most prestigious assemblages of grape nuts ever gathered on one deck.

Lured to sea to lead the first tour of his life will be the grandee of the grape, Alexis Lichine, the author of the definitive *New Encyclopedia of Wines and Spirits* and of the last word on the grapes of Gaul, *Wines of France*. Lichine brings with him a college of viniculturalists that includes Burgess Meredith, actor and celebrated wine collector; Sam Aaron [see box on page 32], editor of the Time/Life book *Wines and Spirits* and other books, co-authored with Clifton Fadiman and with James Beard; Emile Peynaud, professor of viniculture at the University of Bordeaux; David Pursglove, editor of the *Wine Review*, a newsletter to the trade; and Harry Waugh, England's leading wine authority and consultant to the Cunard Line and the London Ritz.

With that faculty to lead them, the 300 passengers, attended as well by the ship's Greek crew, will make a landing at the storybook port of La Rochelle for an invasion of Cognac and a taste of its product. In Bordeaux the following day, Lichine, the owner of Château Prieuré-Lichine, a sixteenth-century vineyard, will lead the party on a two-day exploration of the best of Médoc and St. Emilion. Luncheons are being arranged at Beychevelle and Château Canon, as well as at the homes of other famed labels. A welcome (and a glass) has been prepared at Château Margaux, Mouton-Rothschild, Château d'Yquem, Haut Brion, and others.

There will be a day at sea to sleep off Bordeaux before Oporto, and another day at sea before the arrival at Madeira. A subsequent stop at Cádiz will provide a port for a visit to the sherry wine cellars and a flamenco lunch at Jerez.

Seminars on what the customers have tasted or are about to taste will be held at sea. The ship docks on September 24 at Villefranche, port city of the French Riviera. Anyone whose liver is still in working order can join the charter flight going to Beaujolais. It's a one-day final bacchanal to which some of the great names of French gastronomy have been invited—Bocuse, Roger Vergé, the Troisgros brothers, and Paul Blanc. At nightfall, the bibbers will be flown back to Nice for a last night on the *Daphne*, ending what may well be the biggest floating wine bust since Bacchus, that other Greek, got loose with the grapes. —H.S.

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We'd like to challenge those who say we have to live with a long-term shortage of energy. We say there are ample energy resources. We say those who claim we have to live with shortages are creating and extending the very shortages they warn against.

Sounds crazy, an oil company saying there is no energy shortage. But there isn't. There are enough resources in the earth, the sea, and the sun to run factories, to keep people warm, and to keep cars rolling. Our country, especially, has ample energy resources to continue strong economic growth and move toward its social and environmental objectives.

In terms of energy availability, there is no reason why the U.S. should consider massive changes in life-style or limit social progress. While oil imports will continue to be needed, geologists believe there is much petroleum yet to be found in the U.S., especially offshore. Coal reserves are enough to last 400 years at present rates of production. Nuclear and solar energy are virtually limitless.

What, then, is the energy problem?

In very simple terms, the problem is one of deliverability—the delivery of vital domestic energy has been held back by an array of government-imposed impediments. The energy crisis the present Administration seeks to resolve by further government involvement is a crisis that Washington helped create over many years.

Washington's mandated energy shortage

If the impediments that create today's deliverability crisis are not removed, the crisis will worsen. If more impediments are added, it will intensify even more. Political decisions will continue to dictate artificial shortages.

In part, we think this reflects a lack of knowledge in some Washington circles of the complexities of the energy business. But we also think that the underlying philosophy of many who propose mandated shortages has two premises:

1. They have concluded (inaccurately, we believe) that the social, environmental, and economic costs of delivering sufficient energy to you, the consumer, are too high.

2. They seem to believe that increased material well-being is morally wrong.

By mandating shortages, the proponents of these views can, through regulation, force changes in the way you live and work, and can compel you to conform to their view of what is an appropriate life-style.

By opting for shortages, politicians who accede to this view can evade the politically difficult decisions needed for resource development. They do not, for example, have to endorse the surface-mining of western coal, the accelerated building of nuclear plants, or the leasing of more offshore acreage for oil and gas exploration.

Are mandated shortages the right approach for America? The nation needs to focus on the real issues. First, what are the true social and economic costs of more extensive and rapid energy development? And second, what are the social and economic costs of energy shortages? **We believe that Administration energy advisors have grossly over-estimated the consequences of development and have grossly under-estimated the consequences of non-development.**

Making more petroleum available

Geologists have identified the areas off America's coasts as the most promising places to drill for significant discoveries of oil and natural gas. But those who prefer non-development argue that offshore drilling would pollute the oceans and the beaches.

The truth is that where offshore petroleum production has been allowed to proceed, mostly in the Gulf of Mexico and off California, the safety record has been excellent—only four major oil spills out of more than 21,000 wells drilled. All were promptly cleaned up, and there was no lasting damage. Even so, there have been these impediments to developing America's offshore oil and gas potential:

1. A slowdown of leasing. The current Administration has canceled or postponed several scheduled lease sales announced under President Ford.

2. Economic obstacles. While the proposed national energy plan pays lip service to the concept of "replacement cost," it envisions a system of price controls and new taxes on oil. These would raise the price paid by the consumer, but would leave the producer with about $5 a barrel for oil that will cost him perhaps $10 to replace. Meantime, the search for oil

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gets more expensive. How long can any business survive this way? Newly discovered oil should be decontrolled to provide adequate incentives for exploration in deeper waters in more hostile climates. If Congress determines at a later date that external forces have caused unreasonable price increases, it can reimpose controls.

3. Unreasonable litigation. Lawsuits have been a favorite tool of those who oppose offshore development. One example shows how this technique creates delay. Last summer, the government held its first Atlantic lease sale, and seemed to open a new frontier to petroleum exploration. But coastal counties sued to void the sale, and were upheld by a federal judge. An appeal is pending, but meanwhile time and money have been wasted. Interestingly enough, in polls of residents of coastal communities the majority favored offshore oil development.

Only by removing these impediments can America develop more domestic petroleum.

Making more nuclear power available

The Administration has noted that the lead time for building a nuclear power plant in the U.S. has been stretched (mostly by the need to comply with extensive hearings and environmental impact statements) to an appalling 10 years, compared with 5 years in Japan. One New Hampshire plant that's been in the news lately is a classic example. Permits have been granted, appealed, revoked, appealed again, and reissued.

Four years ago, the experts were predicting total nuclear generating capacity in this country by 1985 at 280,000 megawatts. They've since cut that figure in half—barely enough to meet eight percent of 1985's expected energy demand. While there are theoretical elements of risk in nuclear power production, there has *never* been a nuclear power plant disaster, despite more than 204 plants operating in the U.S. and around the world. Instead of running short of electricity, wouldn't it be better to arrive at a sensible government policy that would let atomic power proceed within the framework of well-defined, acceptable safety and environmental precautions?

Making more coal available

The Administration's energy program calls for increasing coal production from last year's 660 million tons to 1.2 billion tons by 1985. With eastern mines unlikely to meet this goal, the emphasis must be on coal in the West, where half of the nation's deposits lie, but which accounts for only 20 percent of current production. But western coal means surface-mining, and the shortage-creators in Washington are thwarting development with red tape that can stretch over two years before a mine can be built. Then, too, their program would require most utilities to install "scrubbing" equipment to remove sulfur content from coal, even though some coal is low in sulfur. So you, the consumer, are hurt two ways. You're being denied plentiful low-sulfur western coal; and you are required to pay for scrubbers which may be totally unnecessary.

The consequences of non-development

We believe the consequences of development have been grossly exaggerated by the shortage-creators; we doubt they have thought enough about the impact of non-development. We believe they would involve:

1. Damage to the chances of underprivileged Americans to extricate themselves from ghettos and rural slums.

2. A denial of the energy needed to clean the environment.

3. Increased dependence on foreign oil, already close to 50 percent.

4. Government-mandated changes in the lifestyles of most Americans.

5. Battles among different regions of the U.S. over available energy.

The real challenge: Increasing energy supply

Here are the real issues America must face in the debate over energy:

1. There really is no long-term shortage of energy. The problem centers on the deliverability of domestic energy.

2. Deliverability is hampered by impediments that government has placed in the way of getting energy to you, the consumer.

3. The adverse results that will flow from the non-development of domestic energy are far worse than the adverse consequences of development.

4. Some energy planners would aggravate the artificial shortages in order to increase government regulation over the way Americans exercise their traditional freedom of choice.

We believe that when the American people understand these issues, the nation will be much better equipped to hammer out the national energy policy that's so badly needed and so long overdue.

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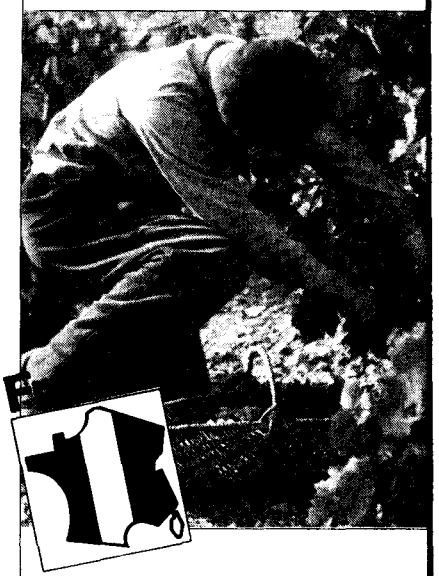


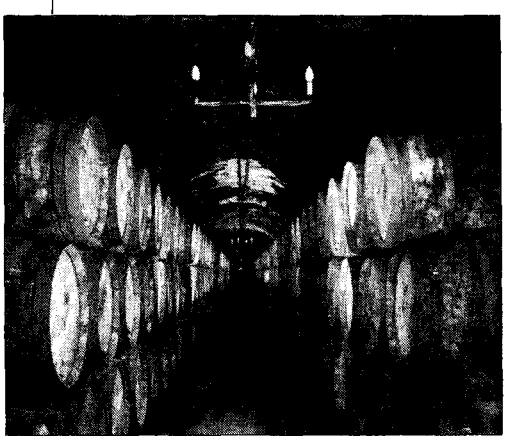
1977

The Grapes of Autumn

GUY LIBOURNE

French '75—Buy 1975 Bordeaux. It is the best since 1961 and it is disappearing rapidly. If you're in Europe, it can be bought by telephoning a vineyard in France—don't try it if you live in the United States—or you can order it from a wine and spirits merchant in the United States. It is now being bottled, a process that will end in November. Delivery to stores in January 1978. Drinkable in 1980, but best if you can hold out until 1986.

Whiteout—Ready in October will be the white Burgundies of 1976—a year to shout about. Contract now for any of the Montrachets: Puligny, Chassagne, Chevalier, Batard. The same words go, too, for Meursault (which Alexis Lichine calls the "capital of the slope of the great white wines") and for Corton-Charlemagne. All grown along the slopes of the Côte de Beaune.



C'est Beau—The Beaujolais of 1976 is the best vintage since 1961, but it is up 30 percent in price over '71 and '72. Château de la Chaize, Brouilly, won the gold award as the best Beaujolais of 1976—the occasion of its tricentennial—and is available now. Only 10,000 cases will reach the States.

First Blush—It will be very chic this fall when dining Chez Bocuse, or with Michel Guérard, or with the Troisgros brothers (a friend calls them all members of the Chef Mafiosi), to order a Cardinal: champagne, a touch of framboise and of cassis. Bocuse made the aperitif fashionable and named it "Cardinal," possibly in self-consideration for his assimilated rank in the high-hat hierarchy.

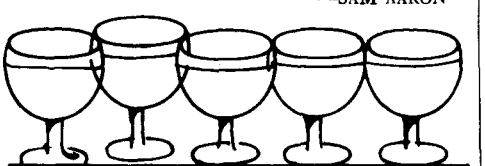
Red Sales—Red Burgundy 1976 is the best of two decades. (Sidestep the 1975—too much rain at harvest.) It will be bottled in the spring of '78, drinkable in '79, gorgeous in '82. To buy a barrel, go to Europe, call Romanée Conti or your favorite vineyard or wine merchant, and bring a bundle. A barrel is 24 cases; a half-barrel is 12 cases. Only bottles are shippable.

Watch on the Rhine—The Rhine wines and Moselles of 1976 are bottled and on the shelves. It is the most dramatic year in German wine growing since 1921—rich, flowery, dramatic whites.

Buy, Buy, Bicentennial—the castles of the Loire live on, no matter the weather. Frost demolished the '77, so the word for Loire Valley wines is buy '76. In fact, buy '76 everywhere except for Bordeaux (buy '75) or vintage California (buy '74).

White Is Right—At dinner parties this fall, dry white wine will be a preferred choice alongside cocktails, whiskies, and dry martinis. Calories, travel, fashion, and publicity are probably the motivating reasons. Burgundy, Mâcon, and California are the favored sources for dry whites. Those who now prefer to end on a white note turn to colorless framboise and mirabelle. Mirabelle *dictu*?

—SAM AARON



Lecturer, writer, and oracle among the oenologists, Sam Aaron talks, writes, and thinks wine. He also purveys it at Sherry-Lehmann, Inc., on New York's Madison Avenue. He is a co-author, with Clifton Fadiman, of the best-selling book The Joys of Wine *(Harry N. Abrams, $45).*

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DDX 1000

With its three tonearm mounts and its $600 nationally advertised value,* the Micro Seiki DDX 1000 has been acclaimed as one of the few unique advances in turntable concept and design.

MB 15

Using the same technology, our engineering team has crafted the MB15 to achieve economy while preserving musical accuracy.

It has an electronic sensor, activating a viscous-damped device which lifts the arm and shuts off power at the end of the record. It has a 4-pole syncronous motor, and wow and flutter less than 0.06%.

At $150 (nationally advertised value)* you can considerably enhance the enjoyment of your records with Micro Seiki purity of sound.

Isn't it time to upgrade your pleasure?

MICRO SEIKI

Advanced engineering in turntables.

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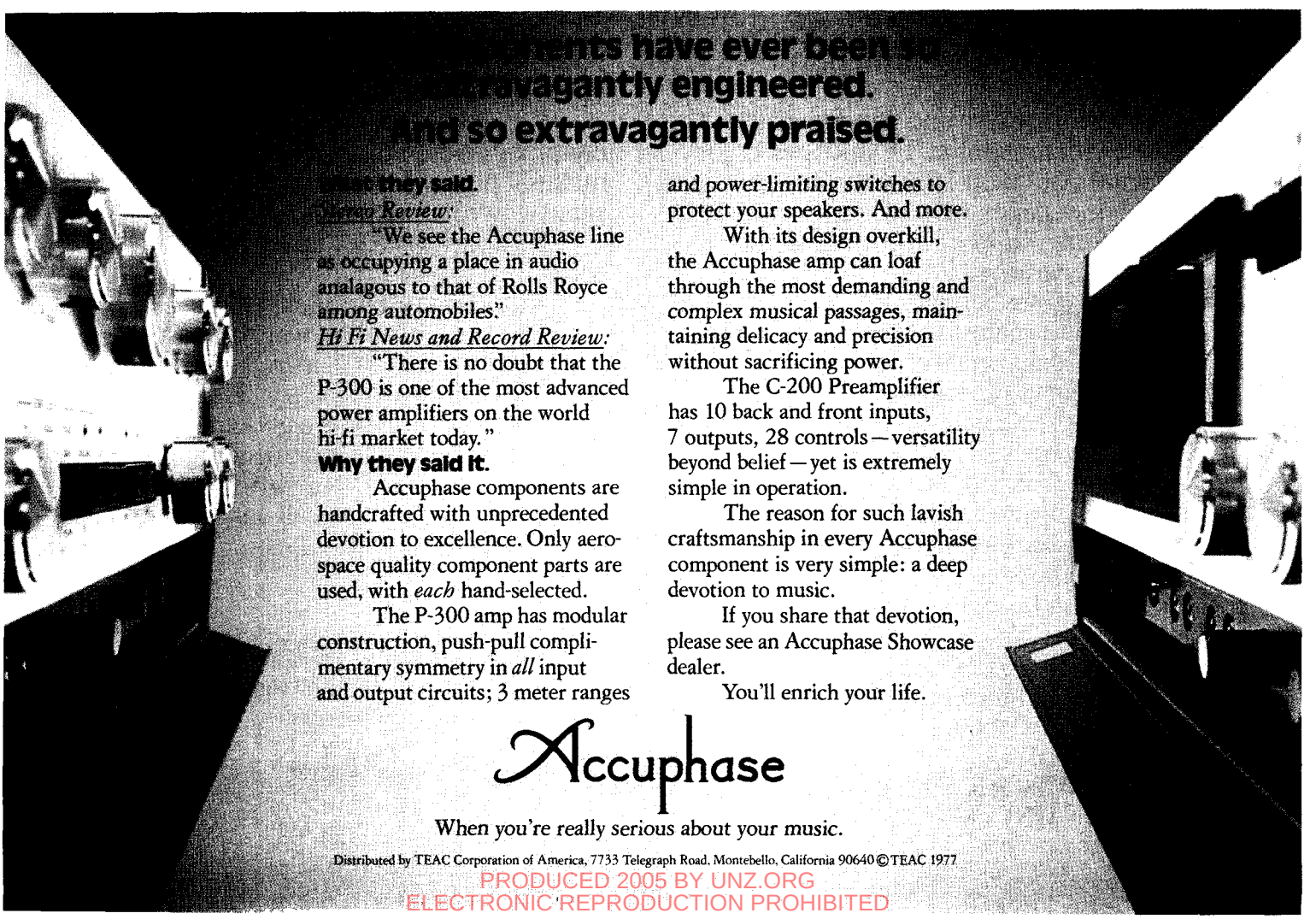

ments have ever been so extravagantly engineered. And so extravagantly praised.

What they said.

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Hi Fi News and Record Review:

"There is no doubt that the P-300 is one of the most advanced power amplifiers on the world hi-fi market today."

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With its design overkill, the Accuphase amp can loaf through the most demanding and complex musical passages, maintaining delicacy and precision without sacrificing power.

The C-200 Preamplifier has 10 back and front inputs, 7 outputs, 28 controls—versatility beyond belief—yet is extremely simple in operation.

The reason for such lavish craftsmanship in every Accuphase component is very simple: a deep devotion to music.

If you share that devotion, please see an Accuphase Showcase dealer.

You'll enrich your life.

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When you're really serious about your music.

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"Do you know what the main difference between us and the big boys is?

"They have planes, we have planes. They have destinations, we have destinations. They have an ad director, we have an ad director. Etc., etc.

"The main thing they have that we don't is fatter advertising budgets. It's the old story: In the pursuit of the rich, affluent air traveler, it helps if you're rich and affluent.

"We gotta believe."

"There's Eastern and American and United, with millions in TV and four-color magazine. And there's us, with a few thousand in local newspaper, taxi cab cards and—for a little selective support in certain neighborhoods—skywriting.

"Then, just when the odds seemed hopelessly stacked against us, out of a clear blue sky comes Magazine Networks. A unique way for small (but clever) advertisers to buy groups of upscale national magazines at local, affordable prices.

"Since MNI, ads for Wheeler Airlines have splashed across the pages of such notable publications as Time, Newsweek, U.S. News and Sports Illustrated.

"And our business? What's all this done for our business?

"Maybe we'll never get the route to Florida. But if things keep going the way they're going, we could be the only jumbo jet to Durham."

MNI. What it is and why it is.

Before MNI's Magazine Networks, the only people who could afford to advertise in the big magazines were the big advertisers.

Unfair, we said.

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We put together groups of magazines and a ingenious idea of buying, selling and printing whole sections of advertising. This, for the first time, made buying ads in national magazines feasible for advertisers smaller than General Motors.

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MNI offers the selective characteristics of national magazines, but makes it possible to buy and use them the same way you buy and use spot TV.

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It's a good test market vehicle.

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16-page Pullout Excerpt
from Fall's Big Book

THE PEOPLE SHAPERS

by
Vance Packard

"We can choose to use our growing knowledge to enslave people in ways never dreamed of before, depersonalizing them, controlling them by means so carefully selected that they will perhaps never be aware of their loss of personhood."
—Carl Rogers, humanistic psychologist

Copyright © 1977 by Vance Packard. From *The People Shapers*, to be published by Little, Brown and Company.

Just two decades ago, Vance Packard appeared as a social chronicler with The Hidden Persuaders. *Two years later came* The Status Seekers, *followed by* The Waste Makers. *His last book was* A Nation of Strangers.

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The Emerging Plastic Image of Man

DRAMATIC efforts are under way to reshape people and their behavior. These efforts obviously have profound implications. In quite a few instances the implications are disquieting.

Human engineers are at work in a variety of fields. They are increasing the capacity of a relatively small number of people to control, modify, manipulate, reshape the lives of a great number of other people. And they are functioning in many countries, especially in the United States, Great Britain, Germany, France, Japan, Canada, Israel, Russia, Australia, the Netherlands, and Scandinavia.

These new technologists draw primarily upon discoveries in the behavioral, biological, and computer sciences. Control is being achieved over human actions, moods, wishes, thoughts. As the psychologist Perry London put it: "Never in human history has this occurred before, except in fantasy."

The results may force us to alter our concepts of the nature of humanness.

Many of the revolutionists are caught up in a fervor not normally seen in scientists, who ordinarily speak cautiously. Columbus wasn't cautious and in substantial numbers they are not. They are now certain that new worlds can be discovered inside the human being. And they are eager to get on with the discovering. They see themselves out on the cutting edge of science.

One of the geneticists, Nobel laureate Joshua Lederberg, called on the U.S. Congress to appropriate at least $10 million to set up a national genetic task force. This force would make a crash effort to broaden knowledge of the genetic code, which would simplify the biological engineering of people.

Robert Sinsheimer has exulted that for the first time since the Creation a living creature can undertake to redesign its future. He has been serving as the head of the biology division at the California Institute of Technology and is a driving force in the current biological revolution. Sinsheimer asserted: "We can be the agent of transition to a wholly new path of evolution."

Among behavioral psychologists there are a host of restless revolutionaries. That most famed of the behaviorists, B. F. Skinner of Harvard University, has called for "a technology of behavior" because "we need to make vast changes in human behavior."

A few years ago a group of his disciples, in trying to describe "What Behavioral Engineering Is," explained: "For openers, we can develop a technology for routinely producing superior human beings. . . . We have the technology for installing any behavior we want."

James V. McConnell, a wide-ranging psychological explorer from the University of Michigan, was quoted in 1974 as proposing: "We should reshape our society so that we all would be trained from birth to do what society wants us to do." (Knowing him, I suspect he was carried away by his natural exuberance and did not intend to make any ominous call for total conformity.)

Some of the revolutionists seem to relish the powers being achieved. José M. R. Delgado, a pioneer in brain probing and a most civil man, has called for physical control of the mind in order to develop a "psychocivilized society." He has urged the U.S. government to make "conquering the mind" a national goal.

Other noted scientists, I should add, are cautioning the more outspoken activists. Leon Kass, a molecular biologist and ethicist, calls it arrogant presumption when scientists think they are wise enough to remake Man.*

Some of the projects to reshape or control Man are simply intriguing. Many are disturbing. Some may make your skin crawl. By the last I mean such plans as keeping people under surveillance by locking transmitters to their bodies, creating subhumans for menial work and as a source of spare parts for human bodies, transplanting heads, creating humans with four or more parents, and pacifying troublesome people, including children, by cutting into the brain.

The strategies being pressed by the human engineers have caused some observers to suggest that we are hurling toward the fictional worlds envisioned by two Englishmen. I refer to George Orwell's *1984* and Aldous Huxley's *Brave New World*, projected for six centuries from now. Actually, Orwell's Big Brother was pretty heavy-handed and simplistic compared with Huxley's World Controller, Mustapha Mond.

Orwell, writing in the period of Stalin and Hitler, primarily extrapolated totalitarian policing techniques. His Big Brother controlled by intrusion, such as by installing a watching TV eye in every home and by setting up Thought Police. He ruled by exquisite forms of coercion and by massive indoctrination.

Huxley's Controller, conceived earlier, in 1932, developed his controls by far more sophisticated scientific techniques. The Controller saw that total control should start at conception. In hatcheries made possible by advanced reproductive biology, embryos were molded to order by genetic means to become humans of certain types. The level of intelligence was controlled in part by manipulating the amount of oxygen given the fetuses. Future sewer workers, who needed few brains, were mass-produced on low levels of oxygen.

Once new humans were born, a variety of controls continued from infancy on. Persons were induced to love their assigned status and the regime by the use of "neo-Pavlovian conditioning" techniques, by sleep teaching, and by a wondrous "soma" drug. There is no single soma drug as such today, but the states it produced—tranquillity, stimulation, colorful visions, and apparently high suggestibility—all can now be produced by specific drugs or precise techniques.

Most of the techniques Huxley fantasized for the distant future are already becoming available or are at least being forecast by reputable scientists. One of them is sleep teaching. Modern experiments have shown that a person can learn from messages whispered in his ear as he is falling asleep. Huxley (erroneously, as it turned out) had the person deeply asleep when learning from the whispered messages, but his idea was valid in the main.

Today there is no all-powerful Controller in sight in the Western world. The coming crunch on natural resources combined with rampant overbreeding in many areas of the world make it likely that we will be hearing calls for more authoritarian governments within the coming quarter-century. At any rate there are already a host of technologists in

* I capitalize the word *man* when using it in the dictionary sense of the human race, in order to avoid the awkward *his-or-her* construction.

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a variety of fields who qualify as people controllers or people shapers. They are becoming, willingly or not, a new elite. Many work for institutions, including governments, to help those institutions increase their power to control us and to impose their values and views on others. Meanwhile, the ordinary person's sense of power over his life is threatened.

A few years ago I participated in a conference in Wyoming on the topic "Captive Man in a Free Society." One of the other speakers was the late Sidney Jourard, a noted humanistic psychologist. In talking of the technologists of control—and some of them were present—he made a comment that remains etched in my mind:

"The worst thing that can happen is that a person doesn't count."

We have always had masters, not only Presidents but tax assessors, school boards, draft boards, zoning commissions, and a hierarchy of on-the-job bosses. Now in a sense we are confronted with a new set of masters to add to those we already have. Many are earnest benefactors out to improve the well-being of Man and are achieving commendable results. But the potential is there for influencing our lives, our society, and future generations, sometimes in adverse ways the benefactors have not thought about.

We need to get to know these people who possess a new ability to shape our behavior and life development. And often it is not easy to find them. Some flourish behind a scientific verbiage that discourages understanding by anyone outside their particular discipline. They toss around such words and phrases as *neuropsychopharmacology*, *heterozygotes*, *contingencies of reinforcement*, *psychoneurobiochemistry*.

But the activists have not hedged in talking about what they aim to achieve. I will be using phrases encountered in their own literature when I refer to "behavior control," "human engineering," "genetic tailoring," "biomedical engineers," "programming people," "manipulating human behavior," "shaping behavior." In fact, behavior control was the theme of the Master Lecture Series at the 1976 convention of the American Psychological Association (APA) in Washington. The eight speakers all gave talks with "behavior control" in the title.

The techniques scientists are using or plan to use for reshaping people and their behavior include the following:

- Stimulating and modifying the brain
- Programming behavior
- Manipulating genes
- Controlling people by radio
- Creating refined techniques for managing large groups of people
- Marrying man to animal and man to machine
- Creating new and startling forms of surveillance
- Manufacturing hearts and other organs
- Altering dramatically the beginning and end of life

IMAGES OF MAN

Such capabilities make it timely that we think anew about a number of fundamental questions:

What is Man? How should humans be treated by their fellow humans? Is Man something special, a being set apart from other creatures, or not? Are humans essentially self-directed or is their behavior essentially determined by other forces? What paths should future human development ideally follow? What is a reasonable model of Man for tomorrow?

The image of Man we hold today and the model of Man we want to realize in the future are important. They substantially influence how people perceive themselves. And they help determine what goals are desirable.

Man's nature has been a source of argument for at least 30 centuries, and there have recently been some significant shifts in emphasis.

Judeo-Christian doctrine generated the widespread belief that God created man in His own image. That was comforting, if ambiguous, and implied that unspoiled man had only good qualities. Judeo-Christian theologians also had great success in promoting the idea that humans, and only humans, had a touch of divinity. The popularity of this image largely

"A host of technologists already qualify as people shapers. The ordinary person's sense of power over his life is threatened."

explains why the first reports of Darwin's theory that humans evolved from animals created such widespread consternation.

In the seventeenth century the philosophers Thomas Hobbes and John Locke took up radically different positions on the nature of Man. In Hobbes's view, Man was an elaborate machine controlled by outside stimuli. Individual humans were so irresponsible, aggressive, and ego-driven that they needed an absolute monarch to control their lives in detail.

Locke believed that each individual deserved to be accepted as a rational, responsible, tolerant, self-directed being until proven otherwise. Rather than being in the grip of instincts, an individual grew from experience and awareness and should concede only limited regulation of his affairs to government.

In the eighteenth century two influential shapers of the new nation in America—Alexander Hamilton and Thomas Jefferson—paired off in much the same way as Hobbes and Locke did, except that Hamilton was not as arrogant or pessimistic as Hobbes. Jefferson's view was that people normally will be sensible and fair in dealing with each other and with any government, and deserve to be trusted. This view became accepted by most officials and laymen alike during the early decades of the American Republic.

The life roles people are expected to play have had their impact on some latter-day images of Man. For example:

- With industrialization, people often became valued only to the extent that they were efficient units of production.
- More recently, with the superabundance of goods made possible by mass production in many countries, families have become esteemed by business and government leaders only to the extent that they are ardent consumers.
- In those societies experimenting with Marxism or Maoism, the individual is valued only to the extent that he selflessly contributes to the group effort.

In recent decades, scientists have come up with a number of novel images of Man. Six of them are described in highly abbreviated form in the next paragraphs. Most have substantial contemporary support.

Man is a bad animal. This image, which got some support

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from Freudian views about the often ugly subconscious side of Man, was recently revived. Archaeologists claimed to have uncovered evidence that very early Man began as a meat-eating hunter. From this it was extrapolated that aggression was a part of Man's biological nature. Experts in animal behavior (ethologists) pointed out that almost all species except Man have a built-in prohibition against killing their own kind if they can possibly help it. In quarrels over mates and territory, they try to keep contention as bloodless as possible. Only Man is a systematic murderer of his own kind. In wars he often kills wantonly and sometimes with seeming enthusiasm.

The best-known ethologist, Konrad Lorenz, has argued that the discovery of weapons made it easy for men to kill each other. The adoption of weapons was so rapid that inhibition against their use did not have time to evolve. Lorenz's theory may account for the beginning of Man's homicidal habits. But since we have had effective weapons for hundreds of thousands of years now, we have certainly had time to evolve an inhibition if we really wanted to. It is more plausible to suggest that weapons have made people-killing more tempting.

On the other side of the fence are a number of critics who consider the view of Man as a bad animal overblown. They have observed, for example, that Man has never been just a carnivore. He has eaten everything he could get. Time and time again, men have demonstrated that they can be altruistic and cooperative, that they abhor violence. According to one hypothesis about Man the Hunter, altruism and cooperation had survival value. And if Man were restricted to killing the hard way, by tooth and claw, without weapons, as animals must do, we surely would see a spectacular decline in intentional homicide.

The important point is that scientists in many fields are coming up with strategies to remove the alleged inborn aggressiveness of Man.

Man is controlled by his genes. This tendency to physiological predestination has been known to college freshmen for decades. Recent argument has centered around the contention of two educational psychologists that scores on intelligence tests are primarily determined by genes. They have asserted further that consistent differences in the scores were related to race or social class. Their conclusions upset those who believe that basically we start off with a fairly clean slate and that major differences arise from the way we are reared. (As of late 1976, the Genetics Society of America was contending that it had no convincing evidence of any appreciable genetic difference in intelligence among races.)

One of the educational psychologists cited above, Arthur Jensen, has maintained that 80 percent of IQ differences are based on genes, not on the effects of environment. His claims have been denounced. Several leading geneticists have advanced rebuttals or strong reservations. One, Theodosius Dobzhansky, pointed out that you don't find an 80-percent degree of heritability in far simpler matters, such as chicken-egg production.

In late 1976 the genetic dogmatists were subdued by evidence that an early English pioneer in educational testing who had tied intelligence to genes by studying twins had apparently invented some of his data.

Whatever the facts, the big new thing is that genes are now considered manipulatable, not immutable. The genetic engineers have a host of plans, some already tested, for modifying Man by modifying his genetic patterns.

Man is shaped by primal instincts and early childhood experiences. This view, pioneered by Sigmund Freud, remains the cornerstone of one of modern psychology's three major schools of thought about the nature of Man, the other two being the humanistic and the behaviorist.

The instincts that concerned Freud were those of sexuality, aggression, pleasure-seeking, and so on. They may be masked by people, but they remain in force and influence behavior. The challenge is to cope with these debilitating urges so that civilization can stay on the track.

Modern neo-Freudians continue to use Freud's terms and some of his concepts, but most do not see Man as essentially base. And they give credit to the way we live as a shaping influence.

Man is captain of his fate. Humanists such as Abraham Maslow, Carl Rogers, and Rollo May have seen Man as possessing a considerable amount of free will despite genes, instincts, and the environment. The individual can size up his situation, weigh alternatives, and decide upon courses of action. Some humanists from the existential wing, notably Jean-Paul Sartre, have insisted that Man can be a *totally* free agent. Those from the vitalist wing believe there is no physical accounting for the inspired behavior of some people. The historian-philosopher Arnold Toynbee, for example, has contended that there is a spark of "creative spiritual power in every human being."

Humanists in general hold that life provides the greatest satisfactions if people largely manage their own affairs. They work to enhance our capacity for self-fulfillment, creativity, open communication, and psychological growth.

Man is a mere reactor to prods from the environment. This proposition is assumed by most behavioral psychologists. For some years behaviorism has been in the ascendancy.

Behaviorists tend to see themselves as far more scientific than the humanists or psychoanalysts. They deal only with observable behavior and are wary of the "mind," since what goes on in it is not observable. They measure behavior, sometimes with stopwatches, and design precise testing strategies. Often they aim for, and get, quick, visible results. The more ardent behaviorists argue that real progress for Man can come only if people rid themselves of prescientific ideas about freedom, will, consciousness, and dignity.

As a general rule behaviorists are fascinated with techniques of control. Many favor using conditioning techniques. They modify the behavior of humans by shifting factors in the environment and manipulating incentives. Many believe that Man can progress fastest by permitting his environment to be systematically managed.

In short, they tend strongly to the view that Man is highly malleable and needs molding.

Man is an adjustable, chemically controlled machine. The most forthright spokesman of this still marginal view is a neo-Hobbesian and a radical behaviorist, H. L. Newbold. He is a New York orthomolecular psychiatrist, and thus is a believer in using chemicals to enhance the success of behavioral therapy.

Behaviorists have often been described by critics as being mechanistic. Newbold goes further and calls Man a machine. In his book *The Psychiatric Programming of People,* which is addressed to psychiatrists, psychologists, and those preparing

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to be psychiatrists, he says of Man's nature: "Man is, for psychological purposes, a computer. . . . This computer can fail to function properly if the hardware (central nervous system) is physically or chemically damaged or if the software (Biologically Programmed Computer or Socially Programmed Computer) is abnormal. . . . It follows then that, if damaged or abnormal, the computer must be, insofar as is possible, normalized . . . with psychochemicals" to get it to function more effectively.

Newbold is not alone in his opinions. One of the speakers of the Master Lecture Series at the 1976 convention of the American Psychological Association alluded to the Man-is-a-machine concept. He said that the flowering of behavior modification has forced people to take the concept seriously. The approach is to modify Man in a desired direction by pressing social and biological levers.

So where do we stand? If we ponder the underlying assumptions of most of the scientific images of Man cited, a common thread emerges. The same thread appears when we consider assumptions of pioneering activists from such diverse fields as reproductive biology, psychosurgery, and molecular biology.

What emerges is a pervading assumption that humans are creatures of almost limitless plasticity.

People are raw material that needs perfecting, modifying, or at least improving, either for their own good or to suit the wishes of others. Malleable people are more likely to be controllable people.

Whereas the old believers in the perfectibility of people thought primarily in moral terms, the new revolutionists want to change people physically, emotionally, mentally. Often their efforts are underwritten by the government.

If their view prevails, people will indeed become different. The revolutionary brain prober José Delgado suggests that the main question is no longer "What is Man?" but rather, "What kind of man are we going to construct?"

Under expert management, some scientists feel, people will benefit by becoming more efficient and predictable. Quite probably as a side effect people will also lose some of what we think of as humanness.

The ascent of Man as described by Jacob Bronowski covered tens of thousands of years. The reshaping of Man now under way can occur within a few decades.

Packaging Superior People

Modern genetics is on the verge of some truly fantastic ways of "improving" the human race.

—James J. Nagle, geneticist

In concept, positive eugenics is as old as the selective breeding of animals. As for humans, Plato argued that human baby production should be limited to people selected for desirable qualities. At the turn of the twentieth century, Sir Francis Galton tried to make a scientific movement of eugenics (he coined the word). "It has now become a serious necessity to better the breed of the human race," he said. "The average citizen is too base for the everyday work of modern civilization."

He was vague about what constituted baseness. But to him "civilized man" was epitomized by the English upper classes. They were the repository of "virtually all that is biologically precious in the English nation and possibly in mankind." Biology was then a rudimentary science and offered him few techniques for launching his movement.

A couple of decades later Herman J. Muller, an American, proved that genes could be modified and spent the rest of his long life ardently promoting positive eugenics. He argued for large-scale programs by which mankind could be transformed genetically. He contended that Man was now in a position, if only he would, to "transcend himself." Muller was promoting sperm banks as one possible vehicle long before they proved to be practical. The banks would be used to store sperm contributed by society's most superior and eminent males.

He argued that in the future, when sperm banks became an actuality, the "best genes" should be used. Children would then blame their parents if the parents, instead of obtaining these "best genes," had sought simply to procreate themselves. Seeking immortality through passing on one's own genes could become an act of "heedless egotism."

"The new revolutionists want to change people physically, emotionally, mentally. Often their efforts are underwritten by the government."

In the late 1930s Alexis Carrel, a French-American physiologist who had won a Nobel Prize 27 years earlier, made the statement: "Eugenics is indispensable for the perpetuation of the strong. A great race must propagate its best elements. . . . Eugenics may exercise a great influence upon the destiny of the civilized races."

During the World War II period the Nazis made eugenics into a dirty word for a while. They issued harsh edicts on sterilization and elimination. They put girls to work as breeders. They talked of building a super-race.

By the 1950s and 1960s, new biological discoveries made mild, seemingly benevolent eugenics programs feasible. General betterment of mankind became the goal. Support or fascinated interest came from such world-renowned biologists as Sir Julian Huxley, H. Bentley Glass, and Robert L. Sinsheimer.

One of the rationales used by scientists in pressing for positive eugenics came from the threat of overpopulation throughout the world. (A number of non-Western governments are finally becoming serious about trying to slow down the population explosions in their respective countries.) If you are going to try to control the quantity of population, why not also control the quality? In 1974, at a meeting of the Eugenics Society in London, the British geneticist J. A. Beardmore of the University College of Swansea took up that idea. He suggested it would simply be a matter of years before "some formal consideration of population quality as

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well as of quantity will need to form a part of any governmental policy on population."

What about the preferences of the people themselves? Will ordinary people always prefer procreating themselves if offered the beguiling chance of creating children genetically superior to themselves? The argument may be made that they simply are starting with superior seed. They will still be responsible for the important environmental influences that shape children. What about adults who feel desperately inadequate or homely? Would they like something different or *extra* for their children?

It is quite probable that in a matter of years both parents will be able to contribute their genes and still have a choice of additives from other humans. Multiple parenthood may well be in the offing.

It is also probable that authoritarian countries, which can pretty well control their populaces, will embark on large-scale programs of positive eugenics before Western countries do. They can make massive propaganda appeals for volunteers. Also, they can, if necessary, make regulations about who is given preference in procreation. And they will probably have clearer ideas of the traits they want to breed toward, such as strength and tractability.

A person breeding German shepherd dogs knows exactly what to breed for in trying to achieve the ideal for that breed. The long list of traits that constitute the ideal is printed in manuals. The lists for each breed are used as checklists by judges in dog shows. They include both structural and behavioral traits.

Muller, Glass, Huxley, and other scientists have, perhaps fortunately, come up with a mixed assortment of human traits to promote. And they haven't pretended that the ones they chose constitute perfection. They come closest to agreement on superior intelligence, which is partly inheritable. (Inheritance apparently plays a slightly larger role than environment in determining IQ scores. About 50 studies in various countries lend support to this.) Muller, Glass, and Huxley all mention a cooperative or adaptable disposition. And on one or more lists appear sound health, beauty, rugged physique, expressiveness, vigor, longevity, and reduced need for sleep.

Muller, in particular, included some traits that quite certainly have little or no genetic basis. He mentioned moral courage, integrity, progressive spirit, eagerness to serve mankind, compassion, and appreciation of nature and art. In his future society such traits presumably would be left not to eugenics but to euthenics, the movement to improve the human species by the control of environmental factors. Euthenicists shape people by shaping environment.

For the present, the biological technologists offer us several principal ways to work toward engineering a superior species of Man:

- Enriching the human seed
- Regulating who can produce babies
- Making biological alterations

Another approach, that of duplicating humans of a desired model, is still some years off. We will get to it after considering the others.

ENRICHING THE HUMAN SEED

In their scenario for our future—starting, say, a few years from now—the positive eugenicists expect to convert sperm banks into seed markets. These will handle not just frozen sperm of known quality but also frozen female eggs and frozen embryos. The larger markets would have their own laboratories for uniting selected sperms and eggs, and for cultivating the resulting embryos for a few days before freezing. Such prepackaged embryos of ready-to-go humans would be defrosted before being implanted in women.

The current pattern of a flat price per ejaculate would disappear as the emphasis shifted to quality. There would still be the staple items of semen provided by nearby, money-hungry college students. But the stress would be on suppliers of seed and embryos who have, as Muller puts it, "outstanding gifts of mind, merits of disposition and character, or physical fitness."

If you are going to use donor seed to have a baby, they reason, why not get the best? Semen and eggs of healthy men and women with a guaranteed IQ of 130 or more could certainly command a $100 premium over the base price.

Possibly in the future, someone like Arnold Schwarzenegger could be induced to supply semen. Schwarzenegger has been Mr. Universe five times and Mr. Olympia a half-dozen times and has been credited with having the world's most perfect male body. He is handsome and charismatic besides. He likes to lift weights and has been a star in a motion picture. Certainly semen from such a person would command a premium of at least $750.

If, in the future, the seed were contributed by someone similar to Bill Bradley, the longtime New York pro basketball star, the premium might go to more than $1,000. Bradley is not only a star but an author. He has a magnificent physique, strikingly handsome features, an engaging personality. He was a Rhodes scholar.

In the future an egg from a celebrity similar to Sophia Loren—that is, someone not only spectacularly beautiful but having an engaging personality—might well command a premium of at least $1,500 above the base price. The frozen sperm taken at the prime of life from a man who became a national cabinet member or a distinguished scientist or the president of a major corporation surely might command a $2,500 premium.

In special cases the usual anonymity surrounding donors might be lifted. Stars of stage, screen, and sports have for some years vastly increased their incomes by endorsing products like deodorants for a fee. If one of them started to undergo a sharp financial decline, he might well be willing to lend his name to a product from his own body. If he were shy about being named, he could still command a premium if the seed-market packager identified him as an Academy Award winner. Or he could be identified as a winner of three national golf tournaments.

And what about the price for a frozen embryo that combined the seed of a certified genius and a well-known actor or actress?

In general, a female egg would cost substantially more than a thimbleful of male sperm. Eggs are harder to obtain. And even with chemically induced superovulation a woman would be hard put to supply the market with more than about 130 eggs a year. A single ejaculate of a male genius could be stretched to fertilize several dozen female eggs if the fertilizing were done with an eyedropper in a laboratory. *In vitro* fertilizing requires only a drop containing a few thousand sperm. The long, exhausting race up the female's reproduc-

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tive tract, which leaves behind at least 99 percent of the sperm in an ejaculate, would be eliminated.

Presumably, each seed bank would issue a catalog describing the various donors by traits, with prices.

Bentley Glass points out that donors would not have to be real, live people. They could be free-floating organs. He has stated that he expects techniques to be developed "for the cultivation in the laboratory of portions of human ovary and testis permitting successful continuous production of mature ova [eggs] or sperm." Glass explained that successes in producing mature female eggs "from cultured mouse ovaries lead me to expect that only persistence by a sufficient number of skilled biologists is needed to attain successful cultivation of human reproductive organs."

These organs presumably could come from well-endowed young people cut down by accident or disease before their prime. The organ cultivation, he reasons, would permit a "continuous production of eggs and sperm, and formation by fertilization in the laboratory of as many human embryos as may be wished." Wow!

Speaking of mice and men, the most dramatic possibility of seed enrichment was discovered by Beatrice Mintz of the Institute for Cancer Research in Philadelphia. She wasn't—and isn't—interested in human-seed enrichment. But she perfected a research technique with mice that permits multiple parenthood! Wow again.

Her strategy in studying how organisms develop through cell division was to produce "markers" that could be traced. She mated two purebred black mice. Simultaneously, she mated two purebred white albino mice. When the fertilized eggs of each mating had grown to the eight-cell stage they were placed side by side in a culture dish. The outer covering of each embryo was dissolved so that cells from the two embryos could be intermingled. Mintz put together an eight-cell embryo composed of cells from both sets of parents. In short, four parents. This new embryo proceeded to grow. It was implanted in a prepared female mouse and grew to birth.

The offspring showed dark and light markings, not only in the coat but even in the eyes.

She told me that she has put together more than a thousand "handmade" mice born of more than two parents.

Could human individuals with multiple parentage be created? She said she was "quite sure" they could be. Robert Sinsheimer agrees that it probably could be done. He has speculated on what characteristics would emerge, especially the psychological and behavioral ones. His conclusion: "No one knows." He imagines that the result would be exotic.

Mintz takes a dim view of most of the ideas that excite the positive eugenicists. She thinks that creating multiparented humans would be irresponsible. Why? Because the results aren't predictable. Unlike laboratory mice, people aren't purebreds. The child could turn out to be a hermaphrodite, unless chromosomes were carefully checked for sex or unless the two-sexed fetus was aborted after being spotted in fetal monitoring. Also, unless there is a careful matching of pigmentations in the parents, the child could have a vaguely striped appearance.

REGULATING WHO CAN PRODUCE BABIES

Until well after the dawn of history, Man commonly arranged for the most talented males to procreate more than their share of the society's babies. This was done through the widespread institution of polygamy. The rulers, chiefs, and other males who could demand or afford it surrounded themselves with wives. The embryologist Robert Francoeur points out that King Solomon could pass on his famed intelligence via the offspring of 600-odd wives and more than 300 concubines.

Today's enthusiasts of quality control contend that medical technology and the looming population problem warrant regulations favoring the well-endowed. Roger W. McIntire, a psychologist at the University of Maryland, contends: "With the population problem now upon us, we can no longer afford the luxury of allowing any two people to add to our numbers whenever they please." Enter social manipulation.

In the January 15, 1971, issue of *BioScience*, the biologist Carl Jay Bajema summed up four ideas for regulating the size of the population, with eugenics in mind:

1. Grant two *marketable* baby licenses to each family. You would need a license to have a baby. The ostensible aim would be to achieve zero population growth. But since many families have no children, or only one, they could sell their unused licenses. This idea of a marketable baby license was apparently first advanced by the noted American economist Kenneth Boulding.

Bajema figures that this arrangement would not only control population growth but work to improve the human stock. The achievers of the world tend to be the most affluent and would therefore be able to purchase licenses for extra babies from those who were less successful "because of their genetic limitations." (I know humans who are "unsuccessful" for other reasons.) Bajema concedes that for this plan to work well "societies would have to make sure that achievement and financial reward are much more highly correlated than they are at present." That would take some massive manipulation. And incidentally, what is achievement? In 1976 the *average* player in the National Basketball Association was making $114,000 a year.

2. Grant each family two nonnegotiable baby licenses and periodically create a pool of licenses equal in number to those that had been unused. People desiring more than two babies could compete regularly for licenses from this pool by winning contests. The contests might be tests involving "mental ability, sports, music, arts, literature, business, etc."

3. Administer a "simple eugenics test" to any couple desiring more than two babies. The test would be an examination of the first two children born of the couple. The children would have to be above average physically and mentally for their parents to qualify for additional licenses. This proposal was apparently first advanced by Bentley Glass.

4. Require all married couples desiring children to "pass certain tests" before they could qualify to have *any* children. This solution might be recommended if the first three proposals did not seem to be tipping the genetic scale favorably. Couples who failed to pass the tests would be granted a conditional baby license. The condition: they must go to a human seed bank and follow prescribed instructions. They would have their child "by artificial insemination and/or artificial inovulation." In this they would utilize "human sperm and eggs selected on the basis of genetic quality." The seed of the husband or the wife or both would not be used to create the baby they would be permitted to have.

The psychologist Roger W. McIntire, cited above, has been

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proposing compulsory licenses for parenthood for some time. He is an enthusiast of behavior-modifying methods of the Skinner type. His concern is less with eugenics than with eliminating parental incompetence. He would use child abuse (plus overpopulation) as the reason for making parents take lessons in parenthood in order to get baby licenses.

McIntire is not alone in being interested in a parental competency requirement. This is indicated by the fact that he was invited to present his ideas to the 1974 meeting of the APA. He had earlier unveiled his ideas to a meeting of the Eastern Psychological Association.

Eugenicists would certainly applaud his ideas on who could qualify to have babies. The would-be parents couldn't be dummies. His system would be far tougher than the tests devised in the Old South for screening would-be voters, black and white. McIntire suggested that to qualify, couples would have to pass a course in child rearing at a local community college. The course would cover not only principles of nutrition, health, and learning but behavior-modification principles, such as modeling, imitation, and reinforcement. There would also be lessons on "extinction procedures and adjunctive behavior."

"Couples who failed the tests would be granted a conditional baby license. The seed of the husband or the wife or both would not be used."

Let's assume—and it's a big assumption—that these principles could be presented to typical would-be parents in understandable terminology. Since a depressingly large number of Americans have trouble filling out a job-application form despite ten or twelve years of schooling, it is surely reasonable to assume that millions would flunk the examinations in the child-rearing course. And failure to pass would presumably disqualify them for parenthood. Hence we would have eugenics entering the picture.

In McIntire's scenario as presented to the APA, Congress would set up a federal regulatory agency to administer a national parenthood-licensing program. He explained that it would be "similar to driver-training and licensing procedures." Similar? Applicants for driver's licenses don't have to go to college and take courses.

McIntire would draw upon medical and computer technology to make sure unenlightened people didn't get away with illegal parenthood. He points out that scientists are perfecting long-term contraceptives. One is a three-year capsule, implanted under the skin. Soon, he expects, semipermanent contraceptives will be available that will remain in effect until an antidote is administered.

In his scenario he calls the contraceptive and its antidote Lock and Unlock. He envisions that the federal regulatory agency's local commissions would control the distribution of both Lock and Unlock. Presumably Lock would be, by law, administered to all females (or males) of reproductive age. Later, anyone who wanted an Unlock in order to have a baby would first have to obtain a certificate showing that he or she had passed the test for sound parenthood. McIntire added in his scenario: "Since the records of distribution are stored in federal computer banks," the identification of any illegal babies made possible by the unauthorized use of Unlock becomes a simple matter. "Parents convicted of this crime," he projected, "are fined and required to begin an intensive parenthood-training immediately."

In his project all this would occur within the coming decade. Knowing how Congress acts, and the Catholic Church reacts, I imagine it may take a little longer.

He suggests that the government could make a plausible case for intervening in child-rearing decisions within the family. After all, it is now saddled with substantial burdens in the rearing of children. It has to run schools, medical programs, youth programs, crime-prevention programs, colleges, parks, and so on.

McIntire has received hundreds of letters from people who have read about his Lock-Unlock proposal. The comments range from "Right on!" to "*Sieg Heil!*" About half, he told me, were flatly disapproving. He might find cheer in the fact that all really revolutionary ideas take a few years to catch on with the public.

MAKING BIOLOGICAL ALTERATIONS

Direct genetic engineering with humans is not likely to be a possibility that can fascinate or worry us before, say, 1984. But before the year 2000 it will probably be possible to modify physical traits and bodily processes where only one, two, or three genes are in control. With fruit flies it became possible several years ago to create, by gene manipulation, changes in the color of the eyes, the structure of the body, the number of bristles, and the like.

Genetic diseases caused by the failure of a single gene to order up a critical enzyme will be coming under control.

Apparently, in some of these diseases, such as a certain liver disorder, the cause is not a missing gene, but rather the failure of the gene in question to be switched on.

Although every cell in the body has the same set of genes, most of them get switched off as they move into specialized areas like the eyeballs, the toes, or the liver. Some get switched off by mistake. Scientists at the universities of Cologne, Harvard, and Cambridge have learned the mechanism of this switching-on and -off process. They are starting to learn how to influence it.

The ultimate height of the growing bodies of boys and girls is starting to be manipulated by hormones. Mothers who feel that their daughters will be social misfits if they are too tall—or their sons misfits if they are too short—are consulting pediatric endocrinologists. Heavy doses of estrogen taken daily for a couple of years starting at age ten can cut two or three inches off the projected adult height of a daughter. Growth hormones have been used with some success to add an inch or two to short boys. Some scientists now believe that in the future a far more effective promotion of growth may lie in a component of growth hormones called somatomedin. Some youngsters can go the full route with it without difficulty. Others, especially girls, have been afflicted with such side effects as chronic nausea, hypertension, and darkened nipples.

Speaking of nipples, there has been some talk of the wisdom of debreasting women as a part of overhauling people. I heard the idea first advanced by a medical philosopher at a conference on medical ethics near New York City. What

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fascinated me was that none of the 50-odd scientists, physicians, and philosophers present arose to shout their consternation. Both men and women were present. Should we become the first mammals without mammae?

The idea was cited by H. Tristram Engelhardt, Jr., of the University of Texas Medical Branch, Galveston. It turned out that he had discussed the matter in two publications and that a New Orleans medical researcher had presented a paper referring to the idea at a Cambridge University symposium.

Engelhardt pointed out that millions of newborn girls in the Western world are condemned to suffering or death because of breast cancer. Enormous sums of money are being spent on research and treatment of the disease. The whole problem could be eliminated simply by nipping off a bit of breast tissue at birth. Such an operation would be about as complicated as circumcision. Baby bottles have largely removed the functional need for breasts, although some argue that early breast-feeding has advantages over bottle feeding. There is little evidence that breast size is significantly related to human milk production. A woman who wears a size AAA bra can nurse effectively. The anthropologist Robert Ardrey points out that female chimpanzees have very meager breasts even while nursing. He suggests that large breasts were developed in human females as a sex excitement. Humans, unlike the great apes, engage in frontal copulation.

For the modern liberated woman, breasts are often an encumbrance on the job, certainly so for foresters, jockeys, acrobats, soldiers, and mechanics. And they are also an encumbrance in such sports as tennis, golf, swimming, high jumping, and the 100-yard dash.

But what would breastlessness do to women's sense of identity? As for the use of breasts to attract men, padded bras and synthetic breasts held in place by suction could perhaps be substituted until the world got used to breastlessness. A poll on the subject among women in the Western world might be interesting. Perhaps a substantial number would respond with a hesitant yes, but only on condition that everybody else be breastless, too.

Duplicating Humans of a Desired Model

Man is indeed on the brink of a major evolutionary perturbation . . . vegetative propagation.

—Joshua Lederberg, biologist

To biologists, vegetative propagation is the phrase sometimes used for any kind of nonsexual reproduction. In short, it is virgin birth. Or to be scientific, it is parthenogenesis (from the Greek *parthenos*, meaning "virgin," and *genesis*, which of course means "origin").

But how can it be? The wisdom of history from long before the Ark is that it takes two, a male and a female, to procreate. The birds do it. The bees do it. The fish do it. The bunnies do it. We do it. Even the buttercups do it. Each does it in his own fashion, but does it. Almost all visible lifeforms begin with the commingling of two different seed materials.

All this was indeed true before the new biological micromanipulators got into the picture. But it now appears possible, in principle, to produce a dozen or a thousand identical twins of a valued racehorse or a prize athlete or a noted genius or a vain dictator. Or you could have an identical twin made of yourself in a way that would involve no mingling of seed.

Since word got out about this possibility a few years ago, there has been jocular speculation of mass-producing Albert Einsteins, Arthur Rubinsteins, Mao Tse-tungs, Margot Fonteyns, Mickey Mantles, Woody Allens, Lillian Hellmans, shahs of Iran, or queens of England.

"There has been talk of debreasting women as a part of overhauling people. Should we become the first mammals without mammae?"

The process for duplicating or mass-producing copies of an individual is best known today as cloning. In 1932 Aldous Huxley in his fantasy *Brave New World* dreamed up the name Bokanovskification for some such process. His scientists of six centuries from now could by some wizardry grow 96 human beings where only one had grown before.

Titillating or not, the possibility of genetically replicating individuals without sexual congress is taken seriously today by many prominent scientists besides Lederberg. Among them are James Watson, Robert Sinsheimer, Robert Edwards, and Jean Rostand.

The *Southern California Law Review* has taken cloning seriously enough to publish a 104-page assessment of the legal problems that would arise from the technology of cloning.

The main argument is not over whether parthenogenesis of humans can be done, but when, and how best, to do it.

A few contend that it may never become feasible and that therefore it is preposterous to get worked up about the subject now. I have before me 13 estimates by well-known biologists. One, Marc Lappé, calls it a distant possibility. Scientists at the Rand Corporation, a research organization, arbitrarily estimate that human cloning will be widespread by the year 2005, or 28 years from now. All the others give a closer date. Some say within 15 or 20 years. A few say it will be possible within 10 years. The embryologist Leon Kass, who is no enthusiast of human cloning, is in the last group. He reasons:

"Given the rate at which the other technical obstacles have fallen, and given the increasing number of competent people entering the field of experimental embryology, it is reasonable to expect the birth of the first cloned mammal sometime in the next few years. This will almost certainly be followed by a rush to develop cloning for other animals, especially livestock. . . . With the human-embryo culture and implantation technologies being perfected in parallel, the

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step to the first clonal man might require only a few additional years."

A lot may depend on whether one or another nation decides to make a major effort to achieve the cloning of either livestock or humans. Certainly, unless human cloning is banned, it is likely to become a reality within the lifetime of the great majority of people now alive. Since it will indeed represent "a major evolutionary perturbation," as Lederberg put it, I feel it deserves our thoughtful if brief inspection. It could become a momentous venture in attempts to manipulate Man.

The theoretical attractions of being able to create one or more identical twins of an individual human at will by nonsexual—or asexual—reproduction are several:

Such a capability offers the chance to preserve and expand more precisely than sexual reproduction can the special talents of individuals insofar as those talents have a genetic basis. Sinsheimer has stated: "Cloning would permit the preservation and perpetuation of the finest genotypes that arise in our species—just as the invention of writing has enabled us to preserve the fruits of their life's work." And Lederberg argues that if you have a superior individual—and its genetic blueprint in every cell—"why not copy it directly, rather than suffer all the risks, including those of sex determination, involved in the disruptions of recombination." In the traditional mating of humans—who of course are not yet near to being purebreds—you inevitably get a good deal of random assortment of genetic materials.

Thus, asexual reproduction of a human musical genius would probably offer a better chance of ending up with one or more musical geniuses than leaving the matter to romance. This assumes that the asexual process works well.

The sports farms of professional athletic organizations might well be attracted to the idea of making direct multiple copies of their 6'10" basketball stars. Since teams already pay these stars more than $200,000 a year, building copies might seem like an attractive investment. Coaches have pretty precise ideas about the physical configuration of good football or soccer players. What professional ball team wouldn't want to produce for the farms a dozen copies of Pelé or O. J. Simpson? Some marriageable girls might feel honored to offer their wombs for the nurture of these prospective superstars. In any case, surrogate mothers could be hired.

Similarly, military leaders with billions of dollars available for research might well be interested in mass-producing humans high in endurance, strength, or proneness to obedience. Dictators might justifiably see universal cloning as a way to achieve a more efficient, predictable, regulatable populace. Other arguments:

- If you had a hundred clones or a thousand clones in a community there would be one clear medical advantage. Their organs could be freely transplanted among fellow clones without the still very bothersome problem of graft rejection.
- If a husband and wife were in deep distress because a greatly beloved child was dying, they could arrange to create another child that would be genetically identical.
- A woman who wanted a baby but had not come across a satisfactory mate could have by virgin birth a baby of her own flesh. The baby, though younger, would be the mother's identical twin.
- People interested in personal immortality could assure themselves of at least a start. They could arrange, through cell banking, to have persons of their exact genotype live on. Not for eternity, perhaps, but for at least a couple of hundred years.

Still other arguments are offered. Asexual reproduction would permit sex determination because same sex would be assumed. And it would offer still another way to bypass infertility in either sex.

Animal breeders are showing a lively interest in cloning. Those already involved in breeding purebred strains probably would not achieve much improvement in such characteristics as milk production. But they could assuredly determine sex. A countryside full of identical cattle, however, might be more vulnerable to a new virus. So you shouldn't have too many twins. Breeders of purebred racehorses and dogs have rules requiring old-fashioned one-to-one mating. The rules probably would have to be bent before they could turn to cloning.

SPONTANEOUS VIRGIN BIRTHS

To comprehend how cloning is accomplished, a little background may help—or at least be of interest.

Reproduction by nonsexual means does occur naturally in some life-forms, especially plants. Certain plants just keep growing vegetatively from cuttings of slips or shoots. Take the leaf of an African violet, put it in a pot, and it will grow into an entirely new plant. Bamboo can be grown from cuttings; so can English ivy and a number of grasses.

In higher life-forms there are recorded cases of female eggs spontaneously dividing and growing. Scientists at the U.S. Department of Agriculture spotted a strain of domestic turkey hens that had a tendency to lay hatchable eggs without benefit of semen from a tom. Over several years, thousands of these eggs were identified. A few dozen hatched infant turkeys. Some of the birds grew to maturity. At least one has actually sired offspring.

Virgin births in human females almost certainly have occurred spontaneously, which may be a comfort to some protesting maidens.

The obstetrician Landrum Shettles, in his years of plucking hundreds of eggs directly from women's ovaries, has found several eggs that had already undergone cleavage. These eggs could not possibly have had contact with a male sperm.

Some years ago there was an uproar over a talk given in England by Helen Spurway, a geneticist at University College, London. On the basis of animal research, she cited figures suggesting that every year several dozen human virgin births probably occur somewhere in the world. Other estimates have since placed the estimate higher and lower. As a result of the commotion over her remarks, specialists at Queen Charlotte's Hospital agreed to make serological and other tests of mother and child when the mother claimed that no male had been involved in her child's conception. A number of mother-child pairs showed up to be tested. The doctors announced that one mother and daughter had passed every test they had performed.

So much for *spontaneous* nonsexual reproduction.

CONCEPTION IN A BROTH

In recent years Man in his laboratory has been learning how to manipulate reproduction in species that otherwise

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depend upon sexual reproduction. Take plants. Almost all depend on sex pollination to reproduce.

The carrot is one example. Fourteen years ago the world of biology was electrified by news of a feat performed by F. C. Steward, a cell physiologist at Cornell University. He had grown a mature carrot—complete with flowers and seed—from a single body cell that he had scraped from the tip of an ordinary root.

A body cell, unlike sex cells, already has its complete double set of chromosomes, which are needed for cell division. But as indicated, during growth only the genes needed for the specialized functions throughout the plant or animal remain active. All the unneeded ones somehow get switched off. Another phrase to explain this is that they get "masked off." Steward had switched on, or unmasked, the entire complement of the carrot's genes. It was like a born-anew fertil-

"If cloning becomes possible, how long would it be before we would see movie-production empires ordering up hundreds of facsimilies of sex goddesses of the Raquel Welch type?"

ized egg. How did he accomplish this miracle? He did it by soaking the cell in a nutrient bath consisting mainly of coconut milk!

Since then, scientists have reproduced nonsexually a number of ordinarily sexual plants, including endive, parsley, and aspen trees.

The business of reproducing orchids has recently been revolutionized by a technique first perfected in France by Georges Morel. If you as an orchid breeder come up with a uniquely beautiful specimen and want to reproduce it exactly, you can't depend on sex pollination. Instead, you now have it cloned. This can make it worth tens of thousands of dollars. A large number of body cells are taken from the very tip of its stem and put in a chemical bath of rotating test tubes for several weeks. Thousands of exact copies of a highly prized plant can be raised from the emerging material. They may sell for $50 each, with a warning that, by patent, "Asexual Reproduction Is Forbidden." A nursery in Azusa, California, reportedly is having success in cloning several flowering plants.

Now let's move to techniques for inducing asexual reproduction in animals.

REPRODUCTION BY SHOCK

For some years scientists have been using shock to make the eggs of sea urchins and other simple animals start to divide. And development has continued until baby sea urchins emerged. The scientists have successfully used strychnine, heat, needle pricks—literally hundreds of forms of shock.

An unfertilized egg has only half the normal set of chromosomes. But with such simple animal forms, having only half the normal complement doesn't seem to make too much difference. With higher life-forms the absence of a second set of chromosomes—which comes from the male in normal fertilization—apparently prevents full-term growth. However, Anna Witkowska of the University of Warsaw reported that she had by electric shock triggered unfertilized mouse eggs into dividing and growing embryos as far as midterm.

CLONING BY CELL MANIPULATION

Now we come to the two known techniques that could lead to the systematic nonsexual production of exact copies of humans. And the reproduction could be done in large numbers.

The first technique involves replacing the nucleus of the woman's egg. This nucleus is very much like the yolk of a chicken's egg. The "white" surrounding the yolk is called cytoplasm. An egg, before it is fertilized, has only one set of chromosomes. Union with the sperm provides the second set, which permits the growth, by cell division, of a new human being.

The strategy of cloning is to replace an uncompleted nucleus with the nucleus of a regular body cell. (A body cell, it will be recalled, already has a full set of chromosomes, and most of its specialized genes have been "masked off.") For cloning purposes the body cell can be taken from almost anywhere in the woman's body. Or it can be taken from the body of another individual, male or female. It will come from the person whom you want to copy.

The nucleus of the body cell, when substituted for the egg's nucleus, can be tricked into sensing that it is a newly fertilized cell. It will start growing by division into a new human. Apparently, all the masked genes of that body cell, taken, say, from an earlobe, will be unmasked, or switched on, by a chemical reaction in the egg's cytoplasm. Its full set of genes becomes operative again as if off to a clean start!

That is the strategy. Executing it is still an enormous challenge, at least in the case of human cells.

The first evidence that it might be possible came in 1966. J. B. Gurdon, a cell biologist at Oxford University in England, began trying the above technique with frogs. He destroyed the existing nucleus of a sex cell with a tiny beam of ultraviolet radiation. Then he obtained the nucleus of a body cell that he had taken from the gut of another frog or tadpole of the same species. After putting it in a tiny hollow needle, he gently inserted it into the burned-out spot of the egg cell. The egg cell—now with a full set of chromosomes—reacted as if it had been fertilized. It began dividing.

The whole genetic system of the borrowed nucleus formed an embryo that grew to be a normal frog with all the characteristics of the donor, not of the mother who supplied the egg. It was an identical twin of the donor.

Gurdon spent a lot of time experimenting to achieve those first normal cloned frogs. Altogether, 707 attempts produced 11 clones.

Around the world, scientists began attempting to duplicate the technique with mammals. And quite probably they have attempted it with the cells of that mammal most interesting to us, Man.

That leap from frog to mammal, however, has turned out to be gigantic. For one thing, the frog's egg is very big. It is an eighth of an inch in diameter. And it is fairly easy to manipulate. It has about 75 times the mass of a mammal's egg, which is a speck. There is also some evidence that mammal eggs are more fragile and that the masking of genetic material in the body cells of mammals is more complicated. Still, sci-

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entists are perfecting the necessary micromanipulative tools.

The second technique, which opened up as a possible strategy a few years ago, was the discovery that cells can be fused. James Watson refers to the technology of fusing animal cells as relatively "simple." The fusing procedure, he suggests, "has raised the growing possibility that further refinements of the cell-fusion method will allow the routine introduction" of the nucleus of a human body cell into a human egg cell. This would occur after the egg's nucleus had been removed.

In the cell-fusion method there is an actual blending of two cells into one, with the egg nucleus removed. It occurs when they are placed together in a laboratory culture. Viruses provide the stimulation to help the blending occur.

At this writing, cells of mice so fused have divided and grown to the embryo stage. A number of these early efforts have shown defects. So there would seem to be quite a way to go before human cloning becomes a reality.

A modified form of cloning would be to make ten or fifty copies of a fertilized egg. Such a copy would include the combined inheritance of mother *and* father, not just one individual. For a few days after conception, as cells divide and form into a tiny ball, cell specialization does not yet begin. Each cell still carries the unmasked blueprint of an entire new being. These cells can now be separated from the ball with little damage. Biologists believe it should soon be possible to plant such cells in a number of different wombs and grow what amounts to a flock of identical twins. This particular approach probably will have greater appeal in livestock breeding than human breeding.

IF CLONING OF HUMANS BECOMES POSSIBLE

If and when cloning does become a reality, James Watson foresees that there will be "a frenetic rush" to do experimental work with human eggs. He adds: "The growing up to adulthood of these first clonal humans could be a very startling event."

How long would it be before we would see movie-production empires ordering up hundreds of facsimiles of sex goddesses of the Raquel Welch type?

There would be problems right from the start. Who would decide what individuals were to be mass-produced by cloning? Would it be left to the free enterprise market mechanism? Or would the state take over? If so, there would probably be black-marketing. Or would a nervous world set up the International Commission for Genetic Control to license clonists? That has been proposed by the English geneticist Lord Rothschild.

And again, what would we do with the mishaps, the monstrosities bound to result, at least in the early days? What if only 90 percent of the genes get switched on? Remember, Gurdon with his frogs averaged one success out of 70 tries. He, of course, was still learning.

Lederberg is afraid that social policy on cloning would not be set after the principles had been thoroughly debated, but rather by the "accident of the first advertised examples." Therefore he is anxious to hold off on humans until fetal monitoring is substantially more advanced than it is today.

A new set of human ethics would seem to be required. These New Ethics would permit scientists to experiment with latent humans through gestation and would permit destruction of the individual until at least 24 hours after birth. Otherwise, we would be confronted with an unacceptably high proportion of defective humans.

Leon Kass quite flatly puts the situation this way: "There is no ethical way for us to get to know whether or not human cloning is feasible." Are we ready for the New Ethics?

If cloning were accomplished, the predicted initial "frenetic" rush might occur. But I suspect that public interest would end as abruptly as the public interest in moon-walking did once the initial curiosity was satisfied. Cloning would be reserved for special situations, special needs. Within two decades there would be disappointment that adult clones were not as precise copies of their donor parents as had been projected, even though they were genetically identical. The big successes in duplication would come when only identical physical configuration was sought, as in football stars and buxom movie queens. Disappointment would be more likely when duplications were attempted of people with special talents, high intellects, or outstanding personalities. Environment, starting right in the mother's womb, would still play a major role in development. A child's environment, including vivid life experiences, certainly has at least as much to do with aspiration, character formation, and disposition as does heredity. And it has a lot to do with intellectual development.

In discussing the idea of mass-producing an Einstein, the science writer Horace Judson noted humorously: "Einsteins? But mathematical geniuses and violinists, we know, are the offspring of Jewish mothers—and you can't get them from a jar."

Cloning presumably would be done primarily with very successful people. What about the tendency of sons born in the shadow of very successful men to try to carve out lives of their own in some quite different field?

All the clones of a batch would, of course, be of the same sex. An occasional narcissist might wish to grow an exact copy of himself. But the vast majority of married couples would be repelled by the idea of having a baby that would be a copy of only one of them. Not only do most couples like the idea of conception by sexual union but they want the ensuing child to be a personification of their love.

If cloning became general it would represent one more assault on the already badly undermined role of parenthood. Many men would feel castrated. Many women would feel that they had been reduced to incubators. And under cloning, what would happen to child rearing? One of the most fascinating aspects of child rearing is to watch resemblances, talents, and personality emerge. Under cloning there would inevitably be a drop in interest in what would emerge. More would be foreknown, especially about physical appearance.

And what would be the identity problems of a child who was not only an identical twin—which is hard enough—but an identical twin of a parent? Kass suggests that the result could be psychologically disastrous.

As a major method of reproducing, cloning would be a disaster, too. It would be a form of inbreeding that would head humanity toward a dead end. There would be a sharp decline in genetic variety. Diversity promotes progress.

Cloning of animals, particularly livestock, may, on balance, be a worthwhile idea deserving thorough investigation. But for humans, cloning would be, on balance, unjustifiable. The hazards, the ethics, the meager chances for any significant gain for mankind, should impel us to reject it as anything but a challenging stunt.

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The Work on Man-Animals and Man-Computers

Can we tolerate the manipulations that blur the gap between animal and man? —Gerald Leach, author of *The Biocrats*

We come now to two particularly exotic concepts for modifying Man. They involve the physical union of Man, in varying degrees, with animals and computers.

I will avoid science-fiction projections and speak only of laboratory developments and discussions by scientists in good standing.

Science, the journal of the American Association for the Advancement of Science (AAAS), recently had an article entitled "A Computer Under Your Hat." It was based on a report to the 1976 annual meeting of the AAAS. As for man-animal mixtures, they now exist as very small living creatures in many laboratories. Joshua Lederberg has observed that "there is enormous scientific interest in organisms augmented by fragments of the human chromosome set."

A hybrid of Man and animal is often called a chimera. In Greek mythology a chimera was a fabulous creature with the head of a lion, the body of a goat, and the tail of a serpent. It spat fire. In modern biology a chimera is any living structure in which the chromosomes of different species are combined. Ordinarily, there is a human component.

The biological chimera doesn't spit fire, but it has a tendency to inflame imaginations. This is especially true if the man-animal hybrid is called a subhuman.

Its creation only became possible—like that of the artificially fertilized embryo and the clone—with the development of the new techniques for manipulating tiny fragments of life under a microscope. Manipulations requiring a steadiness of movement beyond the capability of a human hand are usually handled by powered micromanipulators.

Why would anyone, you may wonder, want to mess around combining elements of Man, that glory of Creation, with those of lesser animals?

Well, there is that compelling factor, scientific curiosity. Could primates be made even brighter if their chromosomes were mixed with human ones? There is the already real value of using hybrid cells as tracers in studying genetic defects and very early human development.

Some scientists feel that man and beast could benefit mutually by swapping desirable traits. James Nagle mentions as a theoretical example the possibility that a liver trait found in animals might improve human liver function. Certain elements of human body chemistry might help one or another domestic animal perform more efficiently or produce longer. The general concept is that each might move toward perfectibility with help from the other.

Scientists at present can do a great deal of exploring of man-animal combinations as long as they stay away from producing subhumans. Any man-made creatures that looked or acted like humans would probably create an uproar. But gradually, it is speculated, people would get used to them.

A panel of scientists convened by the Rand Corporation guessed that the routine production of specialized human mutants might come by the year 2025. That would be within the lifetime of many of us. Such "parahumans" might be designed to serve a variety of functions. They might be trained to be the sewer workers and stoop laborers that are now becoming increasingly hard to procure in the Western world. They might be kept in enclosed areas as sources of organs for transplants. If we come to using animals as surrogate mothers during pregnancy, as previously discussed, they might be modified with human input to function better. Man-animal hybrids might be given a body chemistry more congenial to the normal gestation in a human womb.

Obviously we are still some way from the predictions of reputable scientists that living specimens of genuine man-animal hybrids will be achieved. We are apparently quite a way from a donkey with a vaguely human facial expression. We are quite a way from an ape-man that can turn bolts on an assembly line for seven hours a day.

If a generation from now those scientists enthusiastic about the idea have indeed engineered man-ape hybrids, how are we going to treat them? Will they be entitled to the same legal protection we are? Or will we treat them in the way some societies have treated human slaves, that is, as less than human? In Zaire, for example, certain Africans are having trouble accepting the official view that the Pygmies of Zaire are human beings. Gerald Leach has summed up neatly the dilemma we may face with this prediction:

"If a man-animal hybrid is produced we will keep it in a zoo or laboratory, not our homes, and pay to see it and embarrass ourselves. But . . . it might embarrass us more than we can stand. Biologists working in this area should perhaps consider the myth of the Minotaur, the bull-man that had to be locked in a labyrinth because it was too awful to gaze on."

A large part of the embarrassment might arise in trying to decide what really is "human." We think we know, but do we? A number of human conceits might be shaken. What are the boundaries of humanness? What characteristics make the human species unique on this planet? Remember, the gamut of humans runs from aborigines to atomic scientists.

We are on much safer ground if we define Man in terms of what *certain* of his representatives are *capable* of doing. Some humans can compose symphonies, invent pocket calculators, write books of poetry, paint great murals, keep records, invent clocks, build cathedrals and great bridges, fly spaceships, make nine-layer cakes, design skyscrapers that won't fall down, or invent strapless gowns that won't fall down either.

Best of all, we have some wonderful humans with a deep capacity for caring about their fellow humans and for working with dedicated selflessness to improve the condition of the species. That indeed is a distinctively human capability.

The only point I am making in all this is that chimeras offer the possibility to erode further Man's sense of dignity and uniqueness. This process of erosion, which started with the findings of Copernicus, has continued down through Darwin and Freud to the most recent findings or proposals of B. F. Skinner and Joshua Lederberg. Shall we, through our ingenious manipulations, continue the erosion by creating subhuman chimeras just because it is probably possible?

Nagle suggests, correctly I think, that true subhumans with

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visible human characteristics would create moral and ethical questions of enormous magnitude.

The prospect is that we are going to see more and more chimeras created with a human component. Some may be man-sized. This is still another reason why it is urgent that each modern nation set up a commission on human reproductive research. The only possible justification I can see for creating subhumans is for medical research and organ transplants. Subhumans should never, ever, become a part of the public human scene.

ON CREATING THE MAN-COMPUTER

One development in mechanizing the human body is so spectacular that—like chimeras—it could make a fundamental change in human identity. I refer to plans for wedding the human brain and the man-made computer. This involves something quite different from building a mechanical robot that walks, lifts, and (for decoration) has a metal head with vaguely human features, or robot arms strapped to human arms. It also involves something quite different from the handsome man in the TV series *Six Million Dollar Man.* This fictional character has been engineered, in vaguely explained ways, to perform superhuman muscular feats. It also involves something quite different from the comparable female in the TV wonder-man spin-off, *The Bionic Woman.*

The man-computer, in short, involves modifying and enhancing the brain by computer. Reading the mind electronically by computer will be easier than feeding the mind electronically. Some computer linkups with the brain will be less formidable than others. A small computer that can recognize abnormal brain-wave activity is already being perfected. It may be implanted inside the head. When it recognizes an abnormality it triggers a reaction that smooths out the brain waves.

MIND READING, OF SORTS

With a computer that records brain-wave patterns you can know *in advance* how a person is going to react to a question or a problem and take action. John Hanley of the Brain Research Institute at the University of California, Los Angeles, found that such mind reading was possible with chimpanzees. A chimp named Jerry was taught to play tick-tacktoe. (The game can usually be mastered by humans only after the age of four or five.) Once Jerry had mastered the game, Hanley's group planted electrodes in his brain. These were to record his brain-wave activity while he decided what move to make next. The researchers restricted their observations to the times when Jerry had a chance to make a winning move that would complete a row. To their surprise, and delight, they found that they could tell at least 15 seconds before he made a move whether it would be correct or incorrect. Their forecasts were right 99 percent of the time!

All aspects of Jerry's brain-wave pattern showed more activity if he was about to make an error. Even when the brain-wave recorders were simply placed on the outside of Jerry's scalp, the predictions were 70 percent right. More sensitive instruments presumably could improve the rate of correct predictions. Hanley suspected that Jerry's brain had to be in a certain state for him to arrive at the correct move.

This work of Hanley's has led to surmises that in the future airplane pilots should wear brain-wave attachments that would ring a bell if the pilot's mind was not in the right state to start a critical maneuver. How many times have we read reports that an accident was due to "pilot error"?

Another suggestion is that students at the consoles of computerized teaching machines could wear brain-wave recorders. These would give the machine ten seconds' notice when the student was about to make a wrong answer. In that time a lightning-swift computer could easily rephrase the question or switch to a slightly easier one. This, in turn, would give the student a euphoric sense of brightness and perhaps help motivate him to be an enthusiastic student.

MINDS THAT MOVE MATTER

Lawrence R. Pinneo, a forty-eight-year-old Stanford Research Institute neurophysiologist with a bushy white beard, had long yearned to be able to write as fast as he could think. Could he do it by thinking into a computer? Some idea! He still cannot write as fast as he can think, but after a two-year experiment he has proved that you can think into a computer and that the instructions you think can cause the computer to activate and move remote-control cameras or other machines. In short, the machines obey your mental instructions.

Pinneo started with the motor theory of thought. This holds that verbal thinking is nothing more than subvocal speech. With a number of subjects he attached electrodes to the area of the scalp near the region where speech originates. On command the subjects were to think of a word, such as "schoolboy" or "start" or "left." They were to repeat the words in their minds ten times. All this thinking of words was being registered by a computer, which averaged out a recognition pattern for each word. Pinneo proceeded to build up a vocabulary of 15 unspoken English words that the computer could recognize. He trained the computer to recognize actually spoken words (overt speech) as well as "think" words (covert speech). They came out much alike in the word patterns that the computer stored away.

In his pioneering effort he was successful more than half the time in getting think words classified properly into the computer. With some subjects the success rate ran as high as 70 percent. With spoken words he had 100 percent success.

In his preliminary report Pinneo stated: "We conclude that it is feasible for a human verbally to communicate both overtly and covertly with a computer using biological information alone, with a high degree of accuracy and reliability, at least with a small vocabulary."

This is interesting as an exercise in scientific versatility. But what would the practical applications be, assuming that 100 percent accuracy is achieved with a much larger vocabulary of words that were only thought, not spoken? There seems to be very little chance of improving upon the tape recorder and typewriter in recording thoughts. It could reduce the crews needed to man the cameras and lights in television or motion picture studios. But in activating most machines, what could it do that cannot already be done by pushing buttons on a panel? There is speculation that people could drive cars or fly airplanes just by thought control. I would still feel better if someone had his hands on the controls.

Perhaps the best practical use would be in surreptitious situations. Bank tellers ordered by robbers not to make a

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move could think the word that would activate the alarm. An executive who wanted to end a wearisome interview—and could not reach the hidden button—could mentally summon a secretary. She would accept the signal as a cue to remind him about some other appointment or commitment.

MACHINE-TO-MIND EDUCATION

Or indoctrination. Is it possible that eventually the Pinneo procedure could be put into reverse? Perhaps the same electrophysiological signals that form words in the mind could somehow be programmed into a computer and fed back to the mind. There are hundreds of thousands of words, but all of them can be broken down into a few dozen units of sound.

Memory seems to be acquired electrically even though it apparently gets stored chemically. Is automatic learning possible without conscious participation if signals are fed into specific neuronal structures? Pinneo has at least speculated on the possibility of using cybernetic communication to help a child's learning process.

Imagine the revolution in education if students could learn without the enormous bother of studying! Some informed people talk of the possibility of computerized machines that could imprint in our brain in hours information that otherwise might take days or weeks of learning. Science-fiction stuff?

THE COMPUTER AS A PART OF THE BRAIN

The 1976 meeting of the AAAS had, as mentioned at the beginning of the chapter, a session on the possibility of incorporating a memory-enhancing computer into the brain. It was described as a fascinating session. A compact computer would serve as a booster to the brain of Man. It would be tuned in to the brain's own electrochemical language and would both receive and send out information.

As projected, it would help the mind function faster and greatly expand the brain's capacity for reliable memory.

The discussion was launched by Adam V. Reed, a young psychologist at Rockefeller University. He has been doing work on a first step toward this dramatic innovation. That first step is deciphering the brain's internal language. It seems that animal studies are beginning to yield clues on neural coding and on the brain's pattern of processing information.

The goal, Reed said, would be a tie-up of mind and computer that "will have the information right in your head instantly . . . whenever you think you want to know something." The computer in the head would become a natural part of the person's brain. Physically, Reed said, it would require making contact with natural neurons for both input and output without interfering with their normal operation.

Achieving such a brain-booster, he conceded, will take some doing. He thought it could be done within 50 years, or within the lifetime of at least a third of the people now alive in the Western world. Five formidable problems must be solved:

1. We must refine at least tenfold the already amazing miniaturization of thin-wire electrodes.

2. We must learn vastly more about how to get computerized information into the brain.

3. We must locate the neurons in the brain that are the best ones to use in making hookups with electrodes.

4. We must learn the brain's internal language so that it can be used by the computer.

5. We must unravel in detail the secret of how information gets stored as memory and is later retrieved.

None of the scientists present hooted at the feasibility of Reed's ideas. Some expressed skepticism, or thought such a tie-up to a computer would take a very long time. However, John McCarthy, a computer expert at Stanford University, said: "If fully, successfully done, this would constitute a complete evolutionary jump in the species."

He seemed to like the idea, for he added: "Fundamentally it is something that can't be suppressed."

Reed was questioned about the possible abuses that might arise from such a mind-computer marriage under a totalitarian regime. Would it open up possibilities of thought control, indoctrination, even memory tapping? Reed dismissed these speculations, I think rather naïvely, by saying, "Those who work in the field would simply shut off the availability of that technology." Many scientists under Stalin and Hitler may have been unhappy and may have dragged their feet, but most did not "simply shut off" their know-how on atomic energy, rocket building, eavesdropping, or brainwashing. They tried to reach accommodation with the regime. Sometimes they succumbed to the threat of imprisonment; sometimes favored treatment seemed too strong to resist.

On the other hand, even under a dictator a populace probably would not put up with any universal program to put computers in their heads. Almost certainly they would not permit it unless it was done under the promise of brain enhancement.

Reed said that a brain-computer hookup would be "a great thing to have as long as it was under one's own personal control."

As a practical matter, the cost of constructing and implanting the computers—if they are ever perfected—would be so high that only the rich or the government could afford them. The government might allocate them to people who work under pressure or who must have many facts available for instant recall: astronauts, for instance, or Secretaries of State or managers of atomic energy plants. Any computers left over might go to sportscasters, who could brighten their chatter by mentioning how many times Johnny Unitas ran the football on fourth down in 1966.

In terms of manipulation, ethics, and social hazard, the man-computers seem substantially less worrisome than man-animals. There wouldn't be the monstrosities to cope with. The computer linkup would be made after birth, not before. Presumably, its installation would require the consent of the "wearer," who would also have the option of deciding when he wanted it removed.

If computers that feed the mind ever become widely available, they could conceivably contribute to the serious depersonalization of Man that we are already witnessing. Individuality might suffer because of problems of evaluation. Professors wouldn't know if they were grading a man or a machine. And there would be problems of sizing up new acquaintances. If at a cocktail party an attractive new neighbor alluded to Akbar, the Mogul emperor, or cited Cato, what would we conclude? Was she unusually well read? Or was she simply trying out some new information fed to her the night before while she was asleep? ◉

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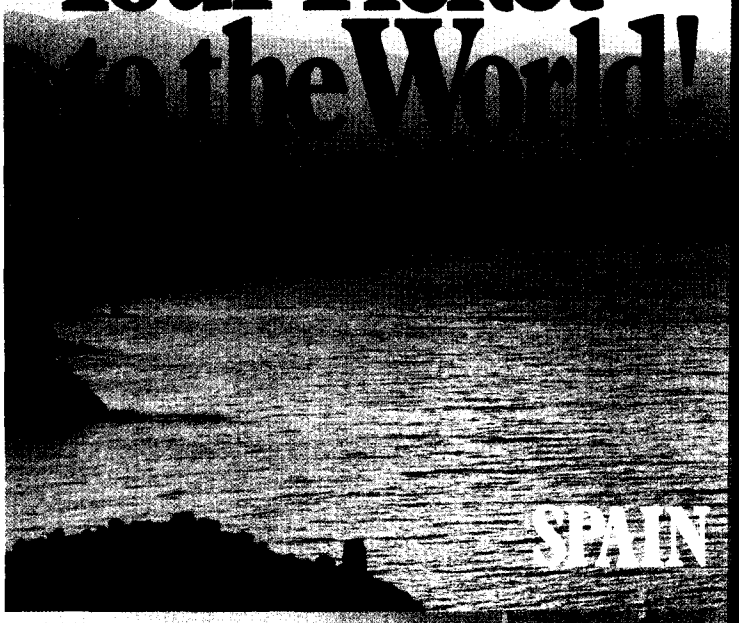

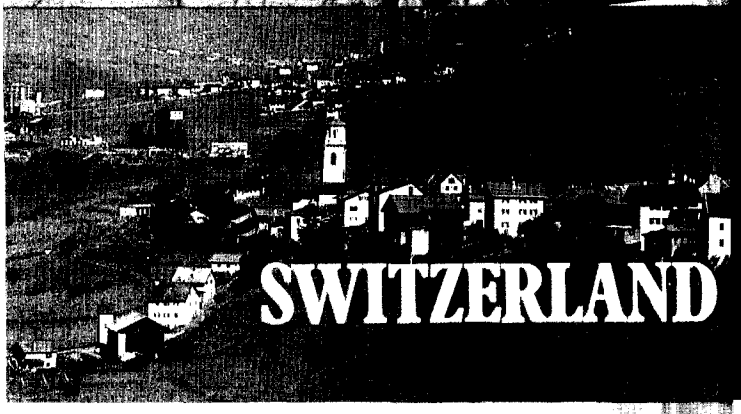

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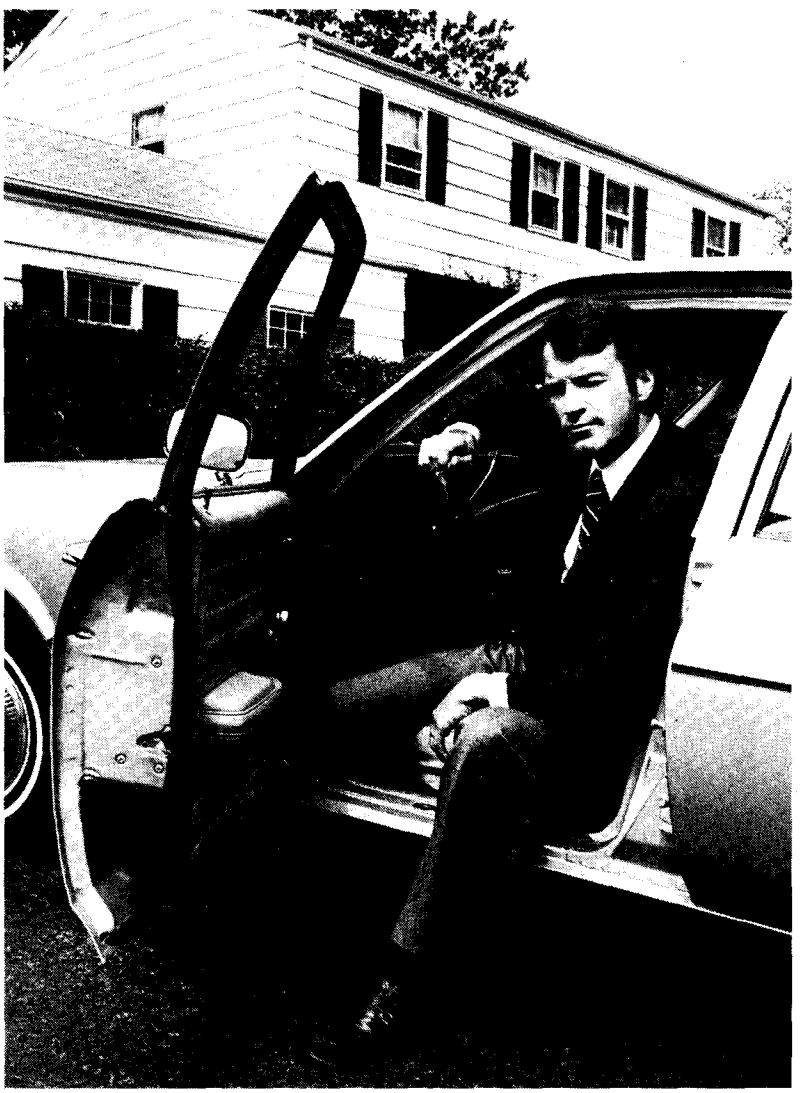

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DANCE

THE dance spotlight, appropriately more mobile than any other theatrical light, will focus most brightly on Ivan Nagy at the Hungarian State Opera House in Budapest this November. Earlier, for a brief two hours only, it will follow Alicia Alonso when she dances *Giselle* at the Metropolitan Opera House on September 29. But it will also be shining on Rudolf Nureyev (unless that world superstar outshines the spotlight, which is very likely) for two weeks starting on August 29, when the inexhaustible "Rudi" dances with the National Ballet of Canada at the Greek Theater in Los Angeles. His fans, who hitchhike across continents just to see him take a curtain call, will have a chance to savor his *Swan Lake* and *Giselle* (both full-length), as well as his appearances in *La Bayadère* (Act IV) and the very modern *Four Schuman Pieces*. Nureyev will also make his film-acting debut when Rudolf plays Rudolph in *Valentino* [*SR*, April 30, 1977], the movie about the great idol of the silent screen.

Mikhail Baryshnikov, another illustrious defector from Soviet ballet (his fans, too, travel thousands of miles to see him dance), will also make his debut as an actor (he dances, too) in the ballet-rooted movie *The Turning Point*, starring Shirley MacLaine (no mean dancer herself) and Anne Bancroft, who plays a ballerina (I watched her rehearse, and she's a whiz at port de bras), supported by almost everyone in the American Ballet Theatre. The world premiere will be in Monte Carlo, on or around October 29. The U.S. premiere will be in Washington, D.C., on November 6, and New York will see the film on November 7. It was directed by Herbert Ross, originally from the world of dance, assisted by his wife, Nora Kaye, once one of the world's great ballerinas.

The Broadway spotlight turns on September 29 to the great Cuban ballerina Alicia Alonso, who will be dancing the title role in *Giselle* with her alma mater, the American Ballet Theatre, for the first time in nearly 20 years. Miss Alonso, founder-director of the Ballet Nacional de Cuba and regarded as one of the great ballerinas of this era, is primarily American-trained. She rose from chorus dancing in Broadway shows to corps de ballet, demisoloist, soloist, ballerina, and prima ballerina with the American Ballet Theatre. Her September 29 appearance, then, is a "must" for balletgoers from all over the world.

Addicts (and they are legion) of *The Nutcracker* will get an early season's look at the world's most popular ballet when the American Ballet Theatre presents its production (choreographed by Baryshnikov), September 20–25 at the Metropolitan Opera House. As Oliver Smith, the ABT's codirector, remarked to me, "We'll get in before George!" He was, of course, referring to Balanchine, whose staging of *The Nutcracker* has not only been a New York City Ballet staple since 1954 but has also been seen by more people (millions) than any other *Nutcracker* in the world. The NYCB *Nuts* (as it is affectionately referred to in the dance business) will play a solid month at Lincoln Center's New York State Theater, December 1–31, preceded by the repertory season.

—W.T.

The Story of The Migrating Magyar

by Walter Terry

THE place to visit this November, whether you are a balletomane or a political science student, is the Hungarian People's Republic, and specifically Budapest. At that time, a distinguished defector from this Communist state is going to be welcomed back with official fanfare, gratitude, and pride. What is of even greater moment is that he has been given a diplomatic passport by the government of his homeland and can henceforth come and go as he pleases. This unique event, made possible by a power that transcends politics—art—will take place in Budapest when Ivan Nagy, *premier danseur* of the American Ballet Theatre and favored partner of illustrious ballerinas, dances once again on the stage of the National Opera in Budapest.

The event itself sets a political precedent. After all, even Rudolf Nureyev, Natalia Makarova, and Mikhail Baryshnikov, those three dazzling defectors from the Soviet Union (listed in order of their defection), cannot return home on a visit and expect to get out again. Yet all of them would like to go back to see their families and to perform on occasion, for no Russian ballet star has ever left his homeland for political reasons—only artistic necessity takes them away.

In an exclusive interview that included the first announcement of his defection [*SR*, March 16, 1968], Ivan Nagy told me, "I have defected to the West because the future is here in America; it is not in my own Budapest; it is not even in Europe; it is here. I did not defect for political reasons, but because the best opportunities for my career are in America. In Hungary, ballet is marvelous, but it is in an ivory tower. Here there is competition and challenge as well as opportunity."

A decade later, Ivan Nagy (pronounced ee-VON NOD-yuh, although NAJ as in "Taj Mahal" is acceptable) has again given *SR* an exclusive story—this one about his forthcoming return to his homeland to dance as guest artist with the Budapest Opera. He will probably appear first in the Hungarian premiere of George Balanchine's neoclassic masterpiece *Apollo*. (Balanchine has just given three of his ballets to the Hungarian troupe.) He will also dance in *La Sylphide*, the Danish ballet classic of 1836 in which he has had enormous success with the American Ballet Theatre, and he will dance the role of Iago in *The Moor's Pavane*, the modern dance masterwork of the Mexican-American choreographer José Limón.

"I never believed, when I first came to America as a guest artist in 1965," says Nagy, "that I would want to stay here for good. Even though Frederic Franklin [then director of

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the National Ballet in Washington] engaged me as a principal dancer here in America and I was only corps de ballet back home, I did not think of defecting. Even when the Budapest Opera fired me because I wouldn't sign the lowest corps contract possible, I did not think of defection."

After he was dismissed from the Budapest Opera, he managed to get an extension of his leave to dance with the National Ballet in Washington. The American press had begun to take note of the new *danseur*—young, handsome, lithe, yet muscled from his study of gymnastics, a fine partner, an elegant cavalier.

During his second season with the Washington company, he injured his knee badly, and an operation was necessary. The postoperative treatment was to take a long time, and the surgeon insisted on supervising the progress of his now famous patient. Nagy received permission from the Hungarian government to remain in America for the essential therapy. Although he realized that he had accomplished more in two years in America than during all the preceding years in Hungary, defection was still not in his mind.

But then, "I fell in love with Marilyn Burr, the prima ballerina at the National. I met Mr. B [Balanchine] and Lucia Chase, and doors started opening. So at the end of my second year, I thought maybe—just maybe—I would stay here. But Marilyn said, 'Look. You're married; I'm married; you must go home and get a divorce. I must clear my future, too, and we shall see. If you cannot come out again, then I'll go to Hungary.' "

While Ivan was in the hospital, Miss Burr embarked on a long tour. When she returned, their feelings had deepened. "She never pushed me," says Nagy. "She never talked me into anything. The final decision wasn't even personal. It was artistic. I knew my career must be here."

The break with the homeland—"the most difficult decision I have ever made"—was not made with anger, bitterness, or fanfare. "I simply wrote two very polite letters," says Nagy. His letters went to the Hungarian minister of culture and to the director of the Budapest Opera. He thanked them both for the opportunities and training afforded him in Hungary,

Ivan Nagy and Natalia Makarova in Giselle*—"Only artistic necessity takes them away from their homelands."*

explained that he thought that his career could flower best in America, and assured them of the nonpolitical nature of his decision. Except for the above-mentioned story in *SR*, Nagy refused to discuss his defection; nor would he permit anyone to capitalize on it for propaganda reasons. "Right now," he says, "the Hungarians remember everything I said about how fantastic my schooling was in Budapest and about how grateful I was to my teachers. They know that everything I am accomplishing now is the fruit of that tree. They know I am not a traitor."

The deep need to visit Hungary began with his father's frequent illnesses. Last year, his father became seriously ill, and Ivan—by now a British subject, as was his new wife, the Australian Marilyn Burr, and their two daughters (Aniko and Tatiana)—asked for papers permitting him to visit Budapest for humanitarian reasons. Ivan's prior designation of his new nationality as "Austral-Hungarian" was wise, for if he had become an American, he could not have returned home. Still, there were delays. Mr. Nagy died. Ivan asked the Hungarian government for permission to attend his father's funeral and to be of help to his mother. Permission for a 30-day stay was granted. He was welcomed, following the funeral, by friends, teachers, and former colleagues.

His dancing had, of course, impressed Hungarian officials in America, and the fact that he was usually referred to in appearances around the world as "Ivan Nagy, the Hungarian *premier danseur*" had made him an unofficial artistic ambassador for his homeland. The Hungarian consulate asked if he would sign certain papers in connection with his emergency visit home. He did this in September. In December, the Hungarian vice-consul asked him to come in and sign "one more paper." It was placed in front of him. It was his diplomatic passport. Nagy recalls the moment: "I shouted. I screamed. I cried. I laughed."

As the first defector to be welcomed home to a Communist country, Ivan Nagy agrees that his case may indeed have set a precedent. "When officials asked me, 'What is your citizenship?' I said, 'I belong to the world.' Then they said, 'Oh, come now, what kind of a paper do you carry?' And I said, 'What difference does it make?'

"Artists should be international. They shouldn't be involved with politics."

Since Nagy left Budapest ten years ago, ballet in Hungary has changed. It is not the "ivory tower" it once was. Looking back, Nagy describes it as having been "mini-Bolshoi," totally Russian-influenced. Today, he says, "it is becoming more westernized, with the Danish *La Sylphide*, with Ashton's *La Fille Mal Gardée*, and soon with the Balanchine ballets and a ballet by Maurice Béjart."

In the brief, crowded years since his defection, Ivan has had a rich life in the dance, including a decade of top-level American experience (the National Ballet, one season with Balanchine's New York City Ballet, a stellar career with the American Ballet Theatre); gala performances with the world's great ballerinas; and a TV special (as costar with Natalia Makarova in the first live-from-Lincoln-Center telecast of a full-length ballet, *Swan Lake*). He has also been the subject (with Cynthia Gregory) of a book, *In a Rehearsal Room*, and fans stand in line at stage doors with pens poised for his autograph. Clearly Ivan Nagy has, by his defection, brought honor not only to himself but also to his native land, Hungary. ◉

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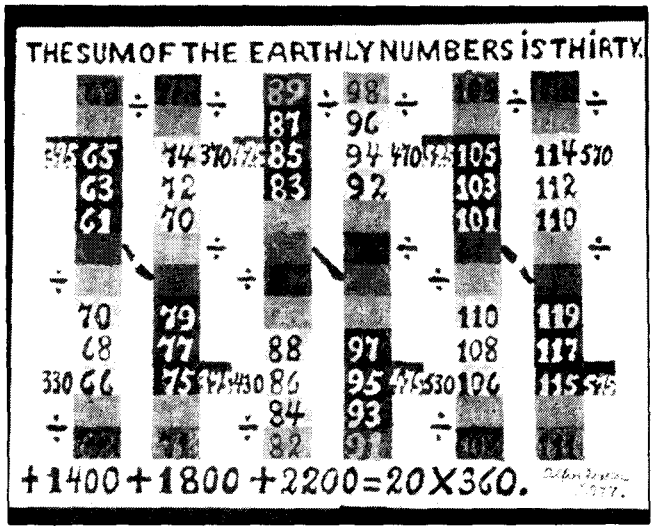
ART

by Katharine Kuh

With the coming of fall, Americans will have the opportunity to see the works of several artists whose names, though familiar abroad, are scarcely household words in the United States. As the art public grows larger and increasingly perceptive, its needs are changing: exhibitions based only on popular appeal are giving way to those concerned with the widening of horizons. Here are a few cases in point.

First, Pierre Alechinsky, at the Museum of Art, Carnegie Institute, Pittsburgh. This fifty-year-old Belgian expressionist, who is better known in Europe than in America (he has lived in Paris since 1951), combines stabbing brushstrokes with Bosch-like images seemingly excavated from nightmares. Compositionally, his paintings defy orthodox rules; they are often compartmentalized into separate sections, each surging with life yet not easily related to its neighbors. One's eye starts, stops, then races along, propelled by a certain ambiguous excitement. From beginning to end, Alechinsky seems driven by restless emotions, which he communicates with extraordinary immediacy.

The show inaugurates a new era at Carnegie Institute, where from 1896 to 1970 the Pittsburgh International featured group surveys representing, usually by single works, thousands of contemporary artists from all parts of the world. Every American dealer, collector, curator, and critic interested in what was then current found a trip to Pittsburgh obligatory. I remember with some nostalgia those many previews when the press, from almost every state and even from foreign countries, gathered to test what was new, to gossip, criticize, admire, predict, and, above all, to complain. As a rule the show was vast and far from painless, what with the multitude of artists represented, the miles of galleries, and the plethora of prizes awarded—the last invariably a cause for dissent.



Alfred Jensen's "The Sum of the Earthly Numbers"—"To be given a definitive show at the São Paulo Biennial."

Now all is changed; the risks are gone. If the adventure of unscrambling hundreds of paintings and sculptures by hundreds of different men and women—some famous, some total newcomers—is an event of the past, the present format at least provides an opportunity to study a serious artist in depth. This experience differs not appreciably from other one-person exhibitions, except for the $50,000 Andrew W. Mellon Prize that accompanies the new Pittsburgh International Series. The largest prize ever given to a painter or sculptor, it will be presented to Alechinsky this fall "in recognition of excellence."

The present policy is to provide "long-deserved recognition to outstanding artists here and abroad who may not have been appropriately honored by a major show in this country." Given these conditions, I fear for the American contingent. With our museums competing to provide retrospective exhibitions for younger and younger artists (some of them barely forty), where indeed will we find those "outstanding" personalities not already "honored"?

If I were to choose one such candidate, it would be Alfred Jensen, who happily, if belatedly, is about to be given a definitive show as one of two American representatives at the XIV International São Paulo Biennial (the other artist will be, more predictably, Robert Irwin). That Jensen, a pioneer in color analysis, should be honored in a Latin-American country is appropriate, for though he has long been a permanent resident of the United States, he was born in Guatemala 73 years ago of Danish and Polish parents. Throughout his life he has been attracted to the Indian cultures of Middle and South America, notably to that of the Maya. Again, like Alechinsky, he is better known in the art capitals of Europe than in the cities of this country. Why recognition has come late is an enigma, for Jensen's work has a strong hallucinatory pull. To visit his studio in Glen Ridge, New Jersey, is to experience both a visual and a psychological jolt. Long before American artists were turning to so-called color-field compositions, he was grappling with similar abstract interactions.

His paintings, often conceived in several connected panels, intermingle vibrating color and texture with such intensity as to mesmerize the viewer. Jensen's work reflects his love affair with early Chinese and Mayan civilizations. He has long been searching assiduously for a numerical structure that reveals the meaning of ancient mythic religions and that is based on astronomical observations. His compositions are punctuated by almost cabalistic balances and counterbalances. The São Paulo Biennial will be on view from October 1 to December 18, after which Jensen's exhibition will travel to the Albright-Knox Art Gallery in Buffalo.

At the Guggenheim, which is supplanting The Museum of Modern Art as New York's most advanced showplace for the art of today, an exhibition of Lucio Fontana is tentatively scheduled to open on October 21 and to run through December 11. This remarkable Italian artist, born in the Argentine in 1899 of a Milanese father and an Argentinian mother, moved to Italy as a child and died there in 1968. Though he returned to Argentina for six years in 1922 and again during the war, his real roots were in Italy. Known in America to avowed adherents of twentieth-century art, his work is far more familiar to Europeans. Yet even abroad

The Book of Kells, from "Treasures of Early Irish Art"—"Perhaps the most celebrated illuminated manuscript."

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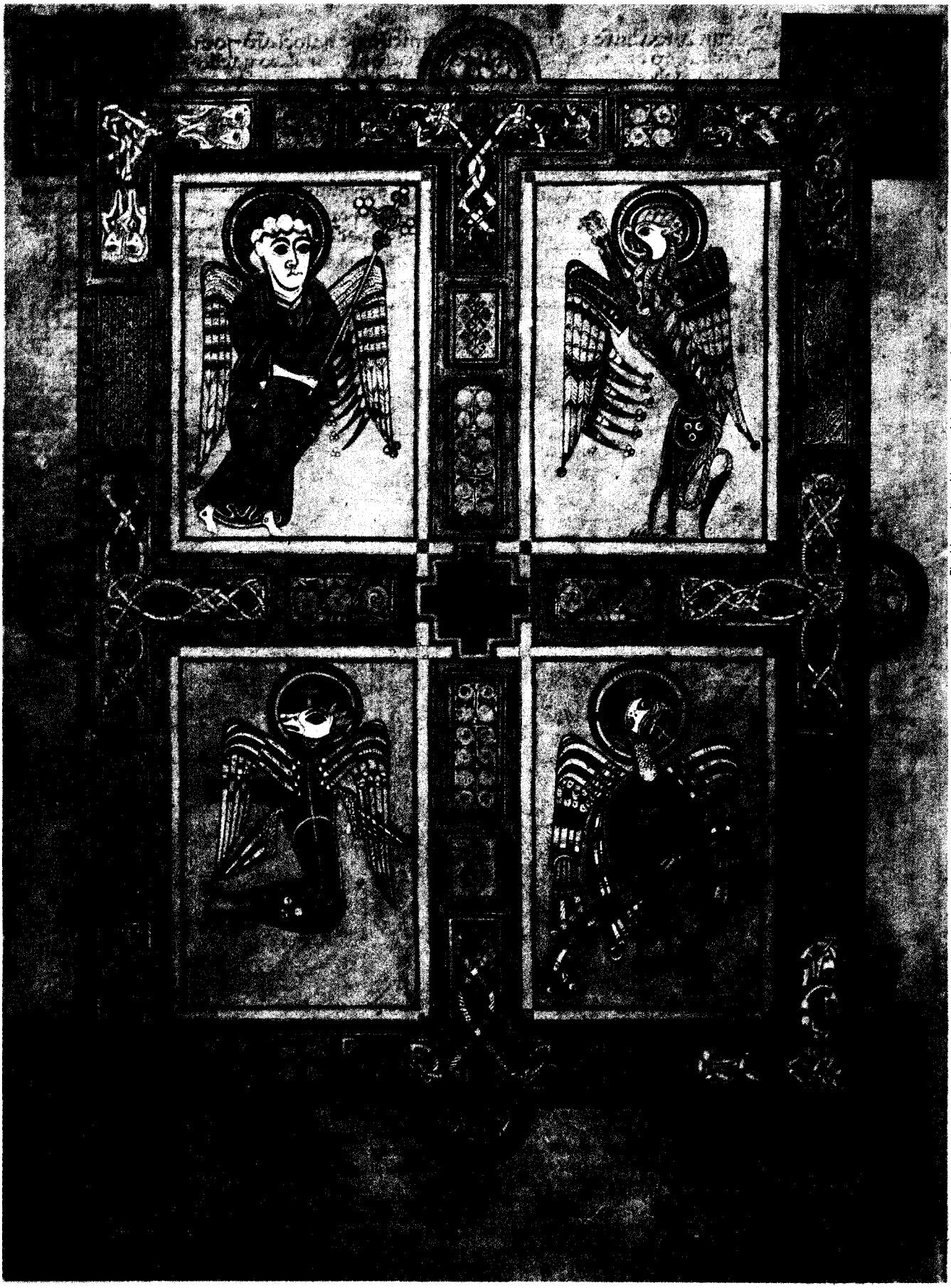

The Metropolitan Museum of Art, on loan from Trinity College, Dublin. Photograph by Green Studios, Dublin

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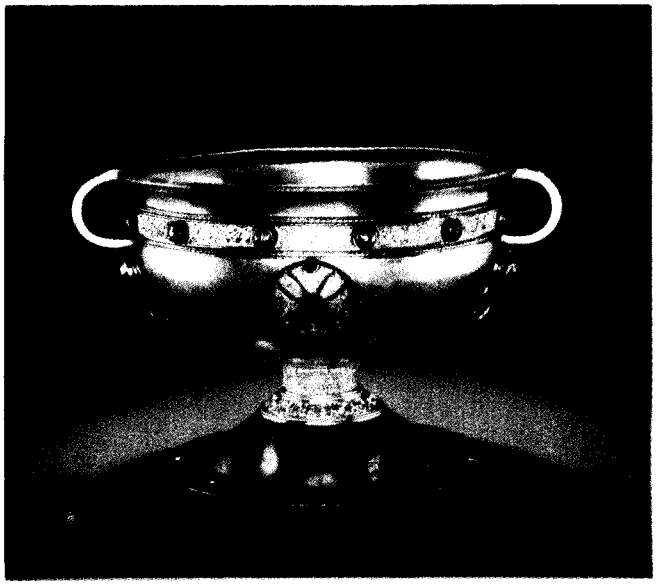

The Metropolitan Museum of Art, on loan from the National Museum of Ireland. Photograph by Lee Boltin

Eighth-century chalice from "Early Irish Art" at New York's Metropolitan Museum of Art—"Don't miss it."

his undeviating emphasis on abstract mutations and his constant preoccupation with experimental projects prove a bit too rarefied for a large audience.

Whether Fontana worked with paper, canvas, clay, concrete, metal, fluorescent light, stone, or glass, whether he collaborated with architects or concentrated on total environments, his obsession was always the exploration of space. Certain of his paper and canvas works, distinguished only by surface perforations and swift knife slashes, evoke limitless stretches of space. One thinks immediately of trails in the sky left by streaking jets. It was not only the puncture as a point of departure that interested Fontana; it was also the fact that light could shine through it, permitting a glimpse of visible space behind the paper or canvas. He once said, "I want people to understand that traditional easel painting is dead, finished forever, and that one cannot go back." I'm afraid, as we look around at present-day photorealism, his prediction may seem unduly optimistic. Fontana took liberties with sculpture, too, lacerating and piercing spherical metal forms so that inner and outer relationships produced enigmatic tensions.

If Alechinsky, Jensen, and Fontana are not widely recognized by the average American gallery-goer, Cézanne most certainly is. In fact, until this Frenchman's arrival on the

Continued on page 75

" 'Cézanne: The Late Work,' at The Museum of Modern Art, is devoted to the artist's last decade."

The Cleveland Museum of Art, Leonard C. Hanna Jr. Collection

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THEATER

by Gordon Rogoff

In late July 1897, Bernard Shaw wrote a column for London's *Saturday Review* called "The Last Gasp of the Season." His titanic energies exhausted, he had to confess, "It is a heavy lot, that of the dramatic critic." He had been seeing the usual succession of Shakespeare revivals and plays, now forgotten, that were billed as "new and original" or as "farcical comedies," and his crusade on behalf of Ibsen's dramas was beginning to be effective. "But, after all," he added, "the great thing about the season is that it is over."

Even so, in the fall of 1897, buoyant as always, Shaw renewed himself by going once again—as I assume everybody does—to the theater. The dramatic critic might be eccentric in many ways, even to himself, but he is able to revive his assaulted spirits only if he possesses the three impulses surely possessed by Shaw: optimism by temperament, pessimism by experience, and an unyielding insistence on intelligence and authenticity. The pessimist knows that the new season is not likely to be an improvement on the previous one: the bad will keep haunting the good, and the good will usually continue to be flawed. The optimist, however, will cheerfully accept the flaws in exchange for a moment of truth and a sprinkling of wisdom. As one begins to ponder theater's fall season, it is plausible that one could agree with Shaw's embattled admission that "the theater has something to congratulate itself on" and at the same time predict that the great thing about the new season is that it, too, will one day be over.

The mix everywhere will be not only the good and the bad but also the new and the old. This does not mean that the new will really be new or that the old will always look old. On the contrary. Playwrights and their mentors these days are more cautious than the artisans in Shaw's critical years. Today they are quick to call their plays "new" but smart enough not to claim the dubious virtue of originality.

Andrei Serban, for example, has already colored Chekhov's *The Cherry Orchard* white at Lincoln Center, a painterly approach to the play that had been tried by Italy's Giorgio Strehler in Milan three years ago. Then, in what turned out to be Joseph Papp's last hurrah as the head of Lincoln Center's theater wing, Serban directed—or as he and Elizabeth Swados preferred to call it, "conceived"—an *Agamemnon* in which the actor who played Agamemnon doubled as his enemy, Aegisthus, while Clytemnestra doubled as Cassandra. The idea was still another borrowing, again from Strehler, who four years ago had his Cordelia in *King Lear* double as the Fool. On September 30, Serban is scheduled to direct the Yale Repertory Theatre's opening production, which is likely to be Strindberg's *The Ghost Sonata*. Where his cherries were white, it is quite possible to assume that his spooks might be red. Whatever color he chooses, there is no doubt that the play will fill every inch of space not otherwise occupied by the audience and that it will move with brisk, processional energy. If we are lucky, it may even bear some resemblance to the play of that name written by Strindberg.

It would be bending the truth to say that the nineteenth-century Scandinavians are enjoying a comeback. Yet Ibsen's *The Master Builder* might find its way to New York in the production with Richard Kiley, Jane Alexander, and Teresa Wright that was directed recently by Edwin Sherin at the Kennedy Center in Washington, D.C.; another production of the play is under consideration by the American Conservatory Theatre in San Francisco. In London, the Royal Shakespeare's repertory at the Aldwych will include Ibsen's *Pillars of the Community*, directed by John Barton, with Judi Dench and Ian McKellen. The work of Ibsen's contemporary Bjørnstjerne Bjørnson, surely one of the most forgotten Nobel Prize winners (1903) among the few playwrights so honored, will reappear at the Circle Repertory Theater off Broadway: Bjørnson's comedy about fanatic pedantry, *Love and Geography*, which he wrote in 1885, is scheduled for October. Ingmar Bergman's flight from the lunatic tax laws of Sweden has brought him to Munich, where he recently directed Strindberg's *A Dream Play*, a production that, like Bergman's *Hedda Gabler* with Maggie Smith in London several years ago, surely merits a detour for those fortunate enough to be traveling in central Europe this fall.

Scandinavians are not the only nationality showing unex-

Lanny Nagler

Durang's Busby Berkeley spoof at Hartford—"Touches of class, brains and fun that are usually missing."

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pected heartiness. Playwrights, dead and alive, of several other nations are also scheduled for sudden multiple revivals. Molière is virtually opening the season in New York, with both a production of *The Misanthrope*, scheduled for September 20 at Joseph Papp's Public Theatre, and one of *Tartuffe*, starring John Wood, slated for September 25 at the Circle in the Square. Shakespeare, of course, is everywhere. What is surprising, however, is the renewed interest in *his* contemporary Ben Jonson, whose *Volpone*, which played on Broadway last season in a modern American transformation called *Sly Fox*, is now a major attraction at the National Theatre of Great Britain with Paul Scofield as the real Jonsonian scoundrel. The Alley Theatre in Houston plans its own production of *Volpone* this fall. *The Alchemist* will be joining the Royal Shakespeare's repertory in London. And an adaptation by Peter Barnes of *The Devil Is an Ass* is moving around England in a production by the Birmingham Repertory Theatre that apparently stands as a rallying point for those who argue that great old plays loaded with old topical allusions sometimes need some contemporary words that people today can understand.

Other plays that keep popping into repertory plans here and abroad are: *Comedians*, by Trevor Griffiths, at the Mark Taper Forum in Los Angeles between November 3 and December 18, also at the Arena Stage in Washington, D.C.; Alan Ayckbourn's *Absurd Person Singular*, at the Alley in Houston; and many plays by Noel Coward, including *Design for Living*, directed by Michael Langham (who is transferring his powers as artistic director to Alvin Epstein this fall), at the Guthrie Theatre in Minneapolis and possibly at the Arena in Washington. Turning up in several cities, perhaps because its story of adolescent agonies and adult furies speaks to a mid-Seventies American self-consciousness, is Frank Wedekind's *Spring's Awakening*. As for Shakespeare, Shylock will appear in a transformation called *The Merchant*, written by Arnold Wesker, starring Zero Mostel, and directed by John Dexter. The play will be presented first at the Kennedy Center and surely, after that engagement, on Broadway. And if you think you were finished with *Julius Caesar* in high school, then you don't live in Houston, San Francisco, or London.

What price predictions? Last year at this time, the frenzied "hype" on Broadway was for the Jerry Lewis revival of Olson and Johnson's *Hellzapoppin'*. By December, heads rolled, insults were hurled by Lewis at Lynn Redgrave, audiences sped for the exits in Boston, and despite Lewis's promise to raise another cool half-million, the show closed on the road. So much for ballyhoo and high-priced vulgarity. Attendance at Broadway plays has increased by over 22 percent in the past season, with or without the help of the advance men.

Ten years ago, speaking for those who have systematically exiled poets from our theater, David Merrick appraised Robert Lowell's *Prometheus Bound*, in the production at Yale that starred Kenneth Haigh and Irene Worth, as follows: "The name of the game is still entertainment." Meaning he'd be damned if he would give it a chance to find an audience on Broadway. Not much has changed since then, though it may be possible that people are looking for something larger, even more authentic, I hope, than what they are seeing—and fleeing from—on the tube.

Not that the signs are promising. There will be a topical biography about Golda Meir, by William Gibson, entitled, to no one's surprise, *Golda*. Directed by Arthur Penn and starring Anne Bancroft, it represents the reunion on Broadway of the team that put together *Two for the Seesaw* and *The Miracle Worker* years ago. Liza Minnelli will star in a new musical about—can you guess?—a distraught, failing musical-comedy queen. It's called *In Person* and is scheduled to open at the Majestic Theatre on October 27. Mike Nichols is directing Hume Cronyn and Jessica Tandy in D. L. Coburn's two-character play, *The Gin Game*, a reunion of the husband-wife team that long ago played in the two-character comedy *The Fourposter*. Merrick was wrong, of course: the name of the game isn't necessarily entertainment; rather, it is déjà vu. One rarely meets fresh ideas and new combinations—or art—on Broadway.

If the geniuses who blow fortunes on junk want a second chance this fall, they should bring Christopher Durang's *A History of the American Film* to New York, where it would add the touches of class, brains, and fun that are usually missing from our brutalized theater scene. The play received three different productions in as many cities this past spring, two of which I saw: at the Hartford Stage Company, well directed by Paul Weidner; and at the Arena Stage in Washington, directed with even more sense of the play's scope by David Chambers.

It is a marvelous conceit, brilliantly reporting the downhill journey of America from World War I to Vietnam by way of the loonily distorted images of our lives projected by Hollywood. A single Durang line has the firepower, frequently, to hit several targets at once. The anti-Fascist on the move (Victor Henreid) assures the heroine (Loretta): "We will be entering a new era; it will be called the postwar era." Pedants, politicians, and historians join the parade of moral idiots mowed down fiercely, yet hilariously, by this prodigiously talented young dramatist. If *A History of the American Film* does not become New York theater's fall event, it will be apparent that New York likes its theater and its humor to be as silly, gutless, and inept as some of its politicians.

Just as New York is not America, Broadway is certainly not theater. One of our most admired playwrights is Sam Shepard, who wrote 75 plays before he was eighteen and has probably done another hundred since then. But despite the fact that three of his works have been produced in London, Los Angeles, and Princeton this year, and that the *Village Voice* "Obie" judges felt sufficiently moved by those productions to give him this year's playwriting award, thus openly declaring that off Broadway has no territorial limits, Shepard has yet to find a producer willing to stake the cash on a Broadway gamble.

If the first gasp of the season inspires more crankiness than joy, it will hardly be surprising. Yet pessimists—not least myself—would do well to recall that even in September 1976 it wasn't clear that *Einstein on the Beach*, the Robert Wilson–Philip Glass opera, would become the touchstone occasion for the entire year. If the Metropolitan Opera House can be dragged into the century, then anybody can. In America, at least, there is humor in survival and a lot of survival through humor. Durang knows the secret, and perhaps it will catch on. When Loretta finds Jimmy after he drops The Bomb on Japan, she says: "Jimmy, I didn't know you were alive." To which he replies: "I'm American, ain't I?" The best theater is not always American, God knows, but all over the world it is very much alive. ◉

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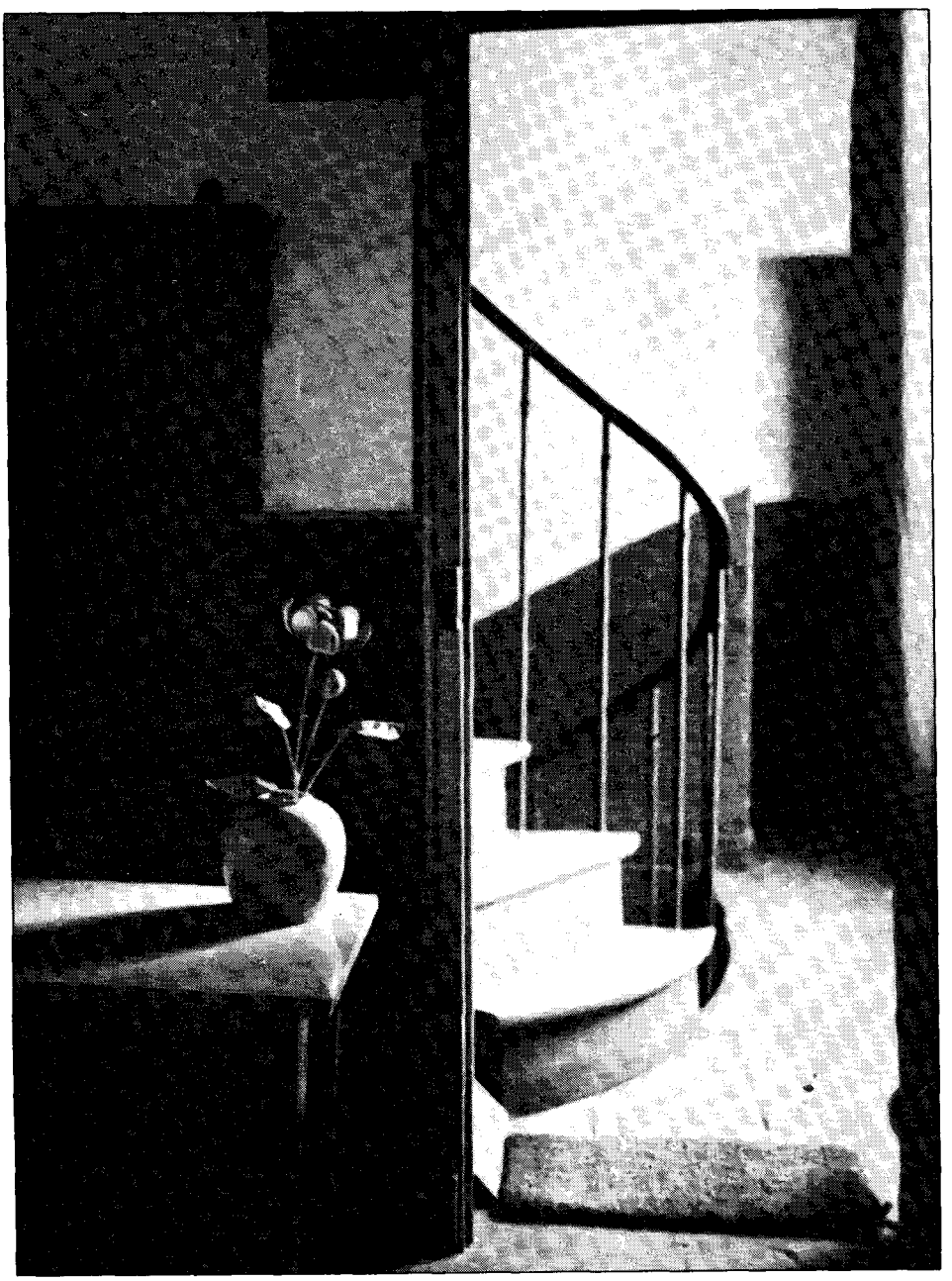
PHOTOGRAPHY

by Margaret R. Weiss

Our preview of the autumn calendar singles out a quartet of shows. Individually, each reveals the photographer in a different role: recorder of relics of the past; eyewitness reporter of history in the making (and the remaking); roving chronicler of the transient scene; collector and purveyor of images that have become eminently collectible art. Diversity of artistic purpose is matched by variety of subject and locale. Viewed as a group, these exhibitions recapitulate some of the major directions taken by the photographic medium in this century.

• Almost all that glitters *is* gold in "Treasures of Tutankhamun," which will usher in the fall equinox at the New Orleans Museum of Art. This dazzling spectacle showcases 55 funerary objects from the fabled hoard found in the boy-king's tomb —among them, the superbly wrought gold mask inlaid with carnelian and lapis lazuli, a golden shrine, gilt-on-wood furniture, and gilded figurines. There is ample reason to applaud not only the archaeologists' feat but the skill of the photographer who documented it. For years Harry Burton's 1,800 priceless glass-plate negatives have been resting—as tomblike as the objects they recorded—in The Metropolitan Museum of Art's Department of Egyptian Art. Now enlargements of some of those images made more than 50 years ago provide the visual "you are there" narrative for the art and artifacts on display. Small wonder that Howard Carter's journal of the Valley of the Kings excavation so often noted, "Mr. Burton at once made his photographic record." Step by step, Burton's lens followed the action in progress —before, during, and after the uncovering of each precious find—and his photographs remain a truly extraordinary document.



André Kertész's "Chez Mondrian, Paris 1926"—"The examples ultimately mounted will reflect Hungarian wit, Gallic sophistication, and Yankee simplicity."

• A follow-up on our "face-finding" report in *SR* [April 3, 1976] takes tangible form as "A Will to Survive," which is to be mounted in New York's America-Israel Cultural Center from the first week of October through late December. This will be the American premiere of a show that chalked up an unprecedented viewership of 500,000 during its inaugural at the Israel Museum in Jerusalem. John Phillips's dramatic then-and-now documentary presents a collective portrait of survival—the rebuilding of lives, homes, and the Old City after the Arab-Israeli war of 1948. More than 200 vignettes trace the fate of 50 survivors, and the story they tell fulfills the promise of the show's title graphically and photographically. During 1978–79 the exhibition will be circulated to Washington, Chicago, Houston, Miami, Los Angeles, Montreal, and Toronto.

• Whatever Franco-American relations may be concerning the Concorde, both nations are in perfect accord about one subject: André Kertész, photography's stalwart old master. In the wake of the Paul Strand retrospective at the new Georges Pompidou Center, the even newer National Foundation of Photography Museum (formerly the Musée de Luxembourg) will open late in October with a tricolor tribute to Kertész. The final se-

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lection of about 225 prints is still in progress. But no matter what examples are ultimately mounted, they will reflect his special blend of Hungarian wit, Gallic sophistication, and Yankee simplicity. Throughout his 65-year career—in his early days in Budapest, in Montparnasse during the golden Twenties, and in New York for the past four decades—Kertész has kept a worldly-wise eye on the city scene, framing his insights with flawless precision and unfailing grace. It is fitting that both sides of the Atlantic should join in paying homage to one whose influence has indelibly marked the course of photoreportage here and abroad.

• At the Metropolitan Museum of Art, associate curator Weston Naef is at work preparing an early December show and monograph on the prints in the museum's Alfred Stieglitz collection. Well timed for the current interest in collecting and collectors, the exhibit will feature 125 of the 600 photographs that gift and bequest have brought to the Metropolitan. These were prints acquired by Stieglitz during his long years as prime mover in the avant-garde art scene, gallery owner, photographer, and friend of photographers. Ranging from J. Craig Annan to Ansel Adams and Eliot Porter, "The Collection of Alfred Stieglitz" spans a 60-year period of craft techniques and aesthetic tastes. Although friendship doubtless colored some of Stieglitz's choices, the eye of the connoisseur usually prevailed. He was objective enough to include the painterly and even the pictorial along with the direct naturalism that he espoused; worthy unknowns were given a place among the lauded elite. This is a rare personal collection on several counts: it was made by one who exemplified the artist-collector rather than the investor-collector, and it was saved from the haphazard dispersal that generally follows the owner's demise. ◉

One of Harry Burton's glass-plate negatives of Tutankhamun's tomb—"Almost all that glitters is *gold in the show at the New Orleans Museum of Art."*

"Our Dragoman in Cairo," circa 1898, by Frank Eugene, from the collection of Alfred Stieglitz—"Spans a 60-year period of aesthetic tastes."

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BOOKS
1. Pick of the List

by Benjamin DeMott

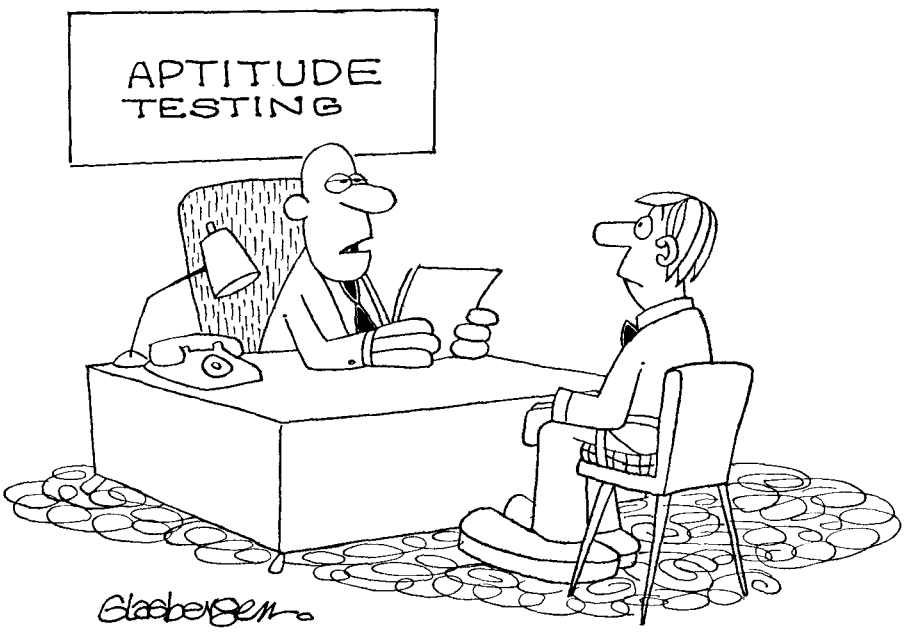
EVENING, early summer. Outside birches brush the deck, moths flutter the screens. Inside the reviewer reads —page proofs from the book season to come, new novels, biographies, autobiographies, collected essays, collected letters, light and heavy versions of The Age. . . . The terms of the publishing trade dictate that, with some exceptions, the strongest works of the year are released during a single 90-day cycle, September–November, and it's in early summer that the prepublication copies of these items begin to swell the mail.

Before and after the beginning of summer, the beat is gentler, and there's less need to scramble. The reviewer, a person who (as somebody said) conducts his education in public, enjoys lazy stretches, plateaus between peaks, intervals of digestion. Now, though, the wisest, wittiest, most stylish, and most powerful teachers seem all to be in their places at once, commanding attention. School is intense. For three weeks running, the reviewer reads hard—and then (late June, a taking-account kind of evening, birches brushing) he attempts a sorting out. Among a passel of strong books, which seem strongest? What does one really like best?

Edmund Wilson's *Letters on Literature and Politics* (Farrar, Straus & Giroux, $20) is extremely impressive. Its publication is, indeed, the American literary event of the upcoming season—the occurrence, that is, most important to the history of American writing, as distinguished from American business, politics, ecology, or whatever. But unlike many such events, this one is miles from boring. Wilson wasn't just broadly learned and penetrating about bookish matters. He was direct and appetitive in his general address to life, and it's these qualities that keep his literary and political correspondence fresh. I like the acerbity and downrightness ("Huxley is the most overrated writer alive"), also a dozen or more enjoyably wicked turns—a report on *The New Yorker*'s twenty-fifth-anniversary party, comments on the intellectual tone of the Arthur Schlesinger, Jr., circle on Cape Cod, gossip about what Charles Scribner said to Maxwell Perkins about Ernest Hemingway's naughty words. There are lively settings-straight, of other writers, about usage. (H. L. Mencken is told to look up *jejune*; Alison Lurie is chided, in a letter praising her novel *Nowhere City*, for confusion about *disinterest*.) And there are lengthy exchanges, from over the years, with Dos Passos, Allen Tate, and others that are remarkable for the sustained energy of Wilson's good sense.

Toward the end of his life this critic, despising the pedantry of the "new scholarship" in American literature, entered into serious combat with the "professoriat," as represented by the Modern Language Association. *Letters*, as edited by his widow, Elena, could be seen simply as a continuation of that warfare by other means. What shines in Wilson's correspondence is a writer's contempt for hyperprofessionalization, his struggle to ensure the survival of a literary atmosphere clean of academicism yet entirely supportive of linguistic precision and imaginative integrity. Real risks were taken in this struggle, and mistakes were made. (About John Crowe Ransom, R. P. Blackmur, and Wallace Stevens, among others, Wilson was consistently unintelligent.) But the overall performance—the quick, sure clarity about major achievements such as T. S. Eliot's and James Joyce's, and the shrewdness of the critic's strategies for maintaining personal independence—is both admirable and enlivening. So, too, is the fundamental unselfishness. *Somebody in our time did this much for letters*, you think, turning these pages. *Somebody cared this much about books. Amazing.*

The major European literary event of the upcoming season—of those that American readers can inform themselves about in their own language—is the publication of André Malraux's *Lazarus* (Holt, Rinehart & Winston, $7.95), a meditation on death composed shortly after the author was stricken by a nearly fatal nervous disease in 1973. (Malraux, whom Edmund Wilson ranked as the greatest French novelist since Proust, died in 1976.) The book, feverish and occasionally overwrought, descends like a storm on the imagination, obliterating trivia and evasion, driving the reader into confrontation with last things, ultimate meanings, imponderables. The materials are various—dreams, memories of hairbreadth escapes (from execution, from capture in war).



"Let's put it this way—if you can find a village without an idiot, you've got yourself a job."

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dialogues on death and dying with a soberly speculative psychoanalyst, ruminations on Dostoevski's Christ. In the most powerful pages Malraux returns to the subject of an earlier work (*The Walnut Trees of Altenberg*)—the first German gas attack, which took place in 1916 on the Russian front. Immediately after the attack, hundreds of German soldiers, overwhelmed by the ghastly destruction they came upon in the enemy trenches, laid down their weapons, carried the dead and dying on their backs to their own lines. Probing the roots of human solidarity for clues to our meaning, *Lazarus* settles upon fraternity as the value most central to human civilization:

> People think they understand fraternity, because they confuse it with human warmth; in fact it is a sentiment that comes from the depths, added almost as an afterthought to the motto of the Republic, whose first flags bore only the words *Liberty, Equality.*

Lazarus asks a certain height of its reader. It made me believe, while I was reading it, in the continuing possibility of thought and action in the heroic mode.

Margaret Drabble's *The Ice Age* (Knopf, $8.95), the author's eighth novel, is resignedly unheroic—also sane, skeptically humorous, and conversant with the odd rhythms of dailiness, from which spring, as from the splendid pump in Randall Jarrell's "Well Water," rushes of lucky abundance, in answer to no effort, just when boredom or despair or both seem invincible. The time is the present, the people are English and depressed. We follow the fortunes of persons drawn into the life of Anthony Keating, a mildly talented television producer turned real estate entrepreneur during the economic recession of the early 1970s. Marriages go smash, means and expectations are foreshortened, visions of future happiness are sharply reduced. But the journey isn't finally a downer because the novelist has an instinct for moments when the public and the personal diverge and people extricate themselves from the "climate of the age." A couple shattered by misadventures pass an evening together with Mozart on the phonograph and a new dog on the hearth, and a sense of healing breathes. I'm not suggesting that *The Ice Age* is cozy and warm, but that the darkness in the book is oddly comfortable, even trustworthy.

Another England altogether—far less flat, much less strained—figures in *Infants of the Spring* (Holt, Rinehart & Winston, $10), the first volume of the memoirs of Anthony Powell. Enthusiasts of this novelist's *A Dance to the Music of Time*, a 12-volume chronicle of English life from 1914 to the present, will turn to the memoirs for hints about the "real life models" for Chips Lovell and other favorites remembered from *Dance*. And while they'll find the autobiographer a shade less forthcoming than might have been hoped, the satisfactions offered—notably an affectionate sketch of Hubert Duggan, the original of the imperishable Stringham—aren't negligible. But the chief value of the book, which takes Powell from birth through Oxford, lies elsewhere. There's a look, to begin with, at England's professional military establishment (Powell's father was an army officer), revealing for its reminder of the ways in which settled institutions of every sort once served as guarantors of leisure, personal cultivation, even pursuit of the arts. There are exceptionally incisive weighings-up of Cyril Connolly, George Orwell, and Henry Green, fellow infants of the spring at Eton. Most strikingly, there are portraits of personalities quite unlike any of the personages in Powell's fiction—proof of the writer's continuing relish of "character" at a moment when, among literary people, belief in the "variety of human nature" is fading fast.

Best by far, there's the character of the subject himself—balanced, good-humored, modest, touched but not overburdened by the claims of his past, appreciative of his own luck and gifts but retaining a proportioned sense of self. This is a book by a man who, having had a good time, seeks out the qualities in the persons and events responsible for the fun, for the purpose of sharing them with his audience. I call that a generous idea.

Arguably, personal character is a key to the distinction also of the *Essays of E. B. White* (Harper & Row, $12.50). Like Anthony Powell, White is a modest man to whom life (more often natural than social life) has offered satisfactions that, out of instinctive generosity, he's moved to share. Actually, it's not the persona of the essayist that I most admired in these pieces. Nor is it White's subjects—Maine, progress as disaster, frustrations of urban life, and so on—or even his characteristic manner of addressing his subjects. Keeping the telephone in a closet doesn't strike me as a blow for freedom. And I believe less in the truth that a new pup totally disorients E. B. White's life than in the likelihood that the writer wishes to be perceived as someone wholly and lovably disorientable by puppy dogs.

No, what is beyond criticism in a White essay is the music. The man knows all the tunes, all the limited lovely music that a plain English sentence can play—the affordable balances ("It took an upheaval of the elements and a job at the lowest level to give me the relief I craved"), the affordable vowel songs ("the tonic smell of coon"), everything. On nearly every page, there are subtleties of rhythm and pace, interweavings of the sonorous and racy rare in most contemporary writing. A resourcefully melodic collection of "serviceable prose."

What else? A book that seemed deeper than the rest, more humane—in truth, more useful: *Samuel Johnson*, a new biography (Harcourt Brace Jovanovich, $19.95), by W. Jackson Bate. From Boswell to John Wain, men of letters have been writing good and better-than-good books about Dr. Johnson. But the latest work nevertheless wears, with justification, an air of discovery. The author, Lowell Professor at Harvard, takes his subject with a seriousness that seemingly has no precedent: he believes not merely that Johnson was, in the weary phrase, a "great moralist" but that his writings, properly studied, can still teach people how to attain a measure of self-command, how to advance beyond the puerilities of self-absorption, how to be human without shame.

The life story authoritatively told in *Samuel Johnson* has obvious mythic dimensions—"slow rises worth by poverty oppressed"—and the book is alive with joy at the moments of ultimate triumph. But the biographer presses himself throughout for exactitude about details of feeling: the patient, carefully judged constructions of Johnson's innerness—at the times of his youthful breakdown, his wife's collapse, his own madness, his tenure as "literary dictator"—are invariably impressive and often moving. And not less so is the recovery of the Johnsonian moral vocabulary—from "courage" to "envy." In these pages such counters seem both more pertinent and more potent than the Freudian terms with which Professor Bate tellingly contrasts them. Bent to the argument of *Samuel Johnson*, I forgot the need for speed. The galley-strewn house seemed quieter, as though once again there were all the time in the world to learn. Time for the reader to become the book, time to relish the best of fall. ◉

Benjamin DeMott is a professor of English at Amherst and a columnist for The Atlantic Monthly.

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BOOKS
2. Personal Mentions

by William Cole

LOOKING at the fall book season, the only thing that might be called a trend is "too many books"; "too much duplication"; "too much trivia and not enough meat." These complaints are made with monotonous regularity in the book trade, but nobody does anything about them. Got to keep those presses rolling. A neat point relating to this hoary "too many books" was made recently by Patrick O'Connor, top editor at Popular Library, when accepting an Honorable Mention in the Carey-Thomas Awards—they're for distinguished publishing ventures—sponsored by *Publishers Weekly*. Popular Library contributes its share of trash and unnecessary books, but O'Connor is outstanding among the mass-market publishers for sneaking quite a few first-class authors into the bookstalls (Anthony Powell, Nancy Mitford, Margaret Drabble). "People are always saying, 'Fewer and better books,' " he remarked, "but with fewer and better, the better would be the first to go." The bad drives out the good.

Much the same point was made recently by the Authors Guild when it appealed to the Department of Justice and the Federal Trade Commission to put a stop to the merger–take-over trend in publishing. Herman Wouk, the guild's Washington representative, compared the take-over of publishing houses by conglomerates to TV's being dominated by the networks. He pointed out that the networks produce less and less quality programming, relying instead on "the cheap shot, which is violence, surefire formula comedy, and sex."

Yes, too much unnecessary television and too many unnecessary books. For example, do we really need all this self-help: *Self-Mastery Through Self-Hypnosis*, *Celebrate Your Self*, *Self-Rescue*, *Total Mind Power*, *A New You*, *Be Young and Vital*, *Be Good to Your Body*, *Rebirth for a New Age*, and the rhyming *How to Survive Being Alive*. And all this sex: *The Visual Dictionary of Sex*, *The Sex Atlas*, *A Manual of Sex Magick*, *Sexual Etiquette for Women* (no, please, you first), *Sexual Acupuncture*, *The Joy of Gay Sex*, and, fair enough, *The Joy of Lesbian Sex*.

But such stuff is always with us. What's new that we might actually want to read? I'm slavering after the new novels by Margaret Drabble (*The Ice Age*), John Fowles (*Edwin Martin*), Peter De Vries (*Madder Music*), and Wilfrid Sheed (*Transatlantic Blues*). There's talk about Robert Coover's big one, *The Public Burning*, said to be about Julius and Ethel Rosenberg, which has had a lot of legal currying before getting into print. The big commercial novels will be Harold Robbins's *Dreams Die First*, set among the nudie magazines; Robert S. Elegant's immense *Dynasty*, which is to China what *The Thorn Birds* is to Australia; Dorothy Uhnak's *The Investigation*, about the murder of two children; Allen Drury's *Anna Hastings* (Washington again); John Le Carré's *The Honourable Schoolboy*; Irwin Shaw's *Beggarman, Thief*; and *Shall We Tell the President?*, Secret Service stuff by Jeffrey Archer.

In popular nonfiction there's *The Random House Encyclopedia*, which at $69.95 should tell us something. James Herriot, the English veterinarian and author of two giant best sellers, is still writing about animals in *All Things Wise and Wonderful*. He's got one more line left—*The Lord God Made Them All*—before he runs out of hymn. *The Kitchen Book*, by Terrence Conran, with 500 color photographs, sounds good, and *Paul Bocuse's French Cooking* is high in Pantheon's pantheon. We'll have autobiographies from Agatha Christie, Daphne Du Maurier, Margaret Halsey, Peter Ustinov, John Hammond, and that great Irish actor Michéal mac Liammóir. The southern publisher Oxmoor House is plumping for James Dickey's *God's Images*, his "reflections" on 53 Biblical passages, with accompanying etchings by Marvin Hayes. *The Album Cover Album* from A & W Publishers is a fine, colorful idea (Macmillan has another, cleverly titled *Phonographics*). And I look forward to "my kind" of books: Lady Antonia Fraser's anthology, *Love Letters*; the *Morris Dictionary of Word and Phrase Origins*, by William and Mary Morris; Alexis Bespaloff's *The Fireside Book of Wine*; and something long needed —I hope it's good—a biography, *Fats Waller*, by the subject's son together with a professional writer. Devotees of destruction will like *Murder Ink: The Mystery Reader's Companion*, by Dilys Winn.

Too many books, some of which I don't want to catch so much as a glimpse of. Take *My Cat's in Love*, or *How to Sell Your Car for More Than It's Worth*, or *How to Create the Illusion of a More Perfect Figure*, or—oh, my, we *are* getting silly!—*Stop Talking to Your Plants and Listen.* ◉

"Some food on a plate, please."

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TELEVISION

by Karl E. Meyer

Public TV's Dickens of London—*"Hope is fed by summertime promises."*

As EVERY discerning viewer would agree, a new television season fits Dr. Johnson's description of a second marriage—a triumph of hope over experience. Hope is fed by summertime promises that programming quality will be better, brighter, and more varied. Experience instructs that after the autumn honeymoon, the same old ennui will edge in as the networks revert to chasing the Nielsen woman and the dollars she brings.

Still, people continue to remarry despite Dr. Johnson, and most of us, including reviewers, hope against hope that *this* season will be different. In fact, the 1977–78 network schedule may be somewhat less offensive than its predecessors, for a reason that has escaped general attention. This fall, the U.S. Congress will weigh for the first time a thorough revision of the fundamental charter of broadcasting, the Communications Act of 1934.

For the past months, the industry magazine *Broadcasting* has devoted columns of space to hearings conducted by Congressman Lionel Van Deerlin, a Democrat from California. As head of the House Communications Subcommittee, Van Deerlin has been conducting an inquiry into the power structure of broadcasting and the workings of the Federal Communications Commission.

It is still unclear how far Van Deerlin wants to go or what Congress will do. But from the network vantage, some of the views aired before the subcommittee must seem worrisome indeed. Concern has been expressed about the programming power now concentrated in the three giant networks. In June, for example, a group of independent producers testified that "the networks increased their net pre-tax income by almost 500 percent [from 1970 to 1976], yet during this period the network expenditures for outside programming increased only 55 percent."

What Congress could do to disperse programming power is to give a green light to pay television, via cable or over-the-air, thereby stimulating a competing programming source. A loss of audience to pay TV would diminish the advertising revenues of the networks, whose profits derive from their monopoly rights (for which they pay nothing) to the airwaves, which, of course, belong to everybody.

One does not have to be excessively bright to sense a connection between the House hearings and this May 9 headline in *Broadcasting*: FALL LINE-UPS NOW COMPLETE—EMPHASIS IS ON COMEDY AND SPECIALS—NO NEW HARD-ACTION SHOWS ANYWHERE. I think we can credit Congressman Van Deerlin for the momentary decline in prime-time gore.

Against this background, I believe, we can more realistically appraise the new television season. There are more goodies than usual on the menu. Here is a sampling, network by network:

Probably because it finished third in prime-time ratings last season, NBC is taking the boldest lead, to the extent that it has provided firm dates for forthcoming specials. Its rivals, by contrast, are holding back air dates until the ratings pattern becomes clear. Of the NBC specials, the blockbuster surely will be the entire *Godfather* saga, to be broadcast on four successive nights, November 12 through 15. Francis Coppola's two films are being reordered in chronological sequence, from De Niro to Brando, and fresh footage—outtakes from the movies—will be included. The package is NBC's answer to *Roots*. *Brutes*.

On November 6 and 7, NBC will present *King*, a five-hour dramatized biography of Martin Luther King, Jr., with Paul Winfield portraying the civil rights leader and with Cecily Tyson as his wife, Coretta. Harry Belafonte appears as Malcolm X, a daring casting decision.

The network is also reviving *Laugh-In*, the old Dan Rowan and Dick Martin revue that vanished, along with much else, during the grim years of Vietnam and Nixon. George Schlatter, who produced the original show, is back in harness, though Rowan and Martin are not. There will be a new troupe. The premiere date of the six one-hour *Laugh-Ins* is September 12; later installments are due on October 10 and November 2.

Meanwhile, ABC is sitting smugly in the catbird seat, confident of maintaining its prime-time dominance for a third consecutive season. The network has announced a whole array of specials, but broadcast dates are being withheld. I'll bet, nonetheless, that on November 22 we will see *The Trial of Lee Harvey Oswald*, a four-hour dramatization of the trial that might have occurred had Jack Ruby not killed the presumed assassin. John Pleshette, who is said to be an uncanny look-alike, plays Oswald, and the entire film is being shot on location in Dallas—Deely Plaza, the Oswald apartment, and so on,

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which I find a trifle macabre.

However, ABC has assigned a firm date to another political drama—*Washington: Behind Closed Doors*, a 12-hour film inspired by John Ehrlichman's novel, *The Company*. Scheduled for September 6–11, the dramatization concerns a conflict between a President (played by Jason Robards) and a CIA director (Cliff Robertson), with John Houseman in a supporting role.

The most risky and interesting of the new ABC series is *Soap*, which the network describes as both "outrageous" and "done in good taste," a neat trick. *Soap* is a takeoff on daytime serials that is supposed to be even more audacious than *Mary Hartman, Mary Hartman*. I wonder whether that vein hasn't been overmined, but we'll see. Another half-hour weekly comedy is tentatively called *Carter Country*. It is set in a small Georgia town and likened by ABC to *Barney Miller* in a southern setting. It sounds too cute to work, a surfeit of peanut butter.

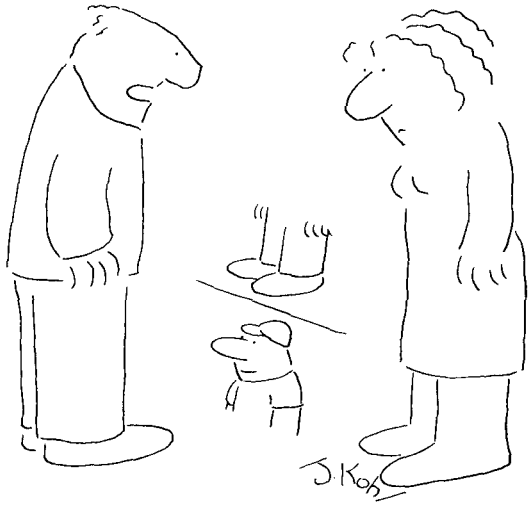
Most significantly, ABC has dropped three of its police-action shows; all six of its new series focus on comedy. We are also promised, sometime during the year, a two-hour sequel to *Roots* and an adaptation of Gail Sheehy's book *Passages*.

Nursing its injured self-esteem as the 20-year prime-time champion unseated by an upstart, CBS is the most reticent of the networks when it comes to disclosing programming plans. But following the same path as its competitors, CBS has no new hard-action police shows on its fall schedule. (Thanks again, Congressman Van Deerlin.) We will be getting a space opera, *Logan's Run*, based on the movie of the same title and clearly intended to cash in on the popularity of *Star Wars*.

Al Pacino in The Godfather—*"The NBC blockbuster will be the entire saga."*

The Mary Tyler Moore Show passed away last season, but on television there is always life after death. The *MTM* spin-off on CBS this season is *Lou Grant*, in which the Ed Asner character moves from Minneapolis to Los Angeles to continue his role as the long-suffering professional journalist enduring the whips and scorns of impudent juniors and incompetent seniors. According to CBS, the weekly hour-long drama will have "overtones" that are "comedic." As the ablest performer on the *MTM* team, Asner should deliver. (Betty White, also of the *MTM* troupe, will appear in *The Betty White Show* as a veteran movie actress coping with Hollywood, but not, alas, with Asner.)

Finally, we come to public broadcast-



"I suppose it's just another little trick he picked up from TV."

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ing, the sole national television system that, whatever its admitted flaws, shames the networks by recognizing as a matter of policy that there is a plurality of audiences. Without PBS, we would all have to subsist on a diet of junk food, with only an occasional soufflé and filet mignon.

As if to confirm my point, PBS is bringing back Dick Cavett as host of a nightly half-hour talk show in late September or early October. Cavett was dropped by ABC a few years ago because his ratings were undernourished and his wit regarded as too effete. But he was the only talk-show host who could intelligently adventure into the realm of the unconventional; besides the predictable show-biz types and authors like Dr. Reuben, who told us more than we really wanted to know even about sex, Cavett included among his guests people like I. F. Stone, the great radical journalist.

The new nightly PBS lineup begins with the excellent *MacNeil/Lehrer Report*, ends with Dick Cavett, and gives PBS just what it has lacked: a coherent shape in prime-time hours.

Masterpiece Theatre will of course be back again, an evergreen. Leading off, beginning August 28 on most PBS stations, is *Dickens of London*, a 10-week series produced by Yorkshire Television that stars Roy Dotrice as the author and that includes vignettes from the novels. The probable follow-up will be a 15-part BBC opus, *The Duchess of Duke Street*, set in Edwardian England and produced by John Hawkesworth of *Upstairs, Downstairs*. Later, we are promised BBC adaptations of *Anna Karenina* and *I, Claudius*. Alistair Cooke should have his hands full. ◉

Fraser Young
Literary Crypt No. 89

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer on page 76.

VL CLKV UZLUGZ H KHAHQZ JHVDLJ DK LJZ VWHV PLZKJ'V MZHB XJELCYLBVHIGZ EGLVWZK.

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The Cultivated Citizen's Round

FILM

AUGUST

21 International Edinburgh Film Festival; *Edinburgh, Scotland*; young filmmakers, independent cinema, new developments; through Sept. 3.

SEPTEMBER

1 Shakespeare Film Festival; Ken Cinema; *San Diego*; Shakespeare films on rotating schedule; through Sept. 5.

4 Thessaloniki International Trade Fair; *Thessaloniki, Greece*; film festival and festival of light song; through Sept. 18.

5 Festival du Cinema Américain; *Deauville, France*; retrospective of American films.

9 Festival of Festivals; *Toronto*; international films in North American premieres; Max Ophuls, Bertolt Brecht, and Quebecois films; Dino De Laurentiis retrospective; through Sept. 18.

23 Film Festival; Alice Tully Hall, Lincoln Center; *New York*; U.S. premieres, mostly foreign films; through Oct. 9.

OCTOBER

1 International Week of Fantastic and Terror Films; *Sitges, Spain*; short films.

5 International Film Festival; Palace of Fine Arts; *San Francisco*; premieres of foreign films, free daily retrospectives, documentaries; through Oct. 16.

31 International Film Festival; *Tehran, Iran*; through Nov. 9.

NOVEMBER

4 International Film Festival; Granada Theater; *Chicago*; 40 features from 30 countries, emphasis on American showings of Eastern European cinema; through Nov. 24.

14 Film Festival; *London*; best quality films from other festivals; through Dec. 1.

PHOTOGRAPHY

AUGUST

1 Whitney Museum; *New York*; "Turn-of-the-Century America"; photography, painting, graphics, 1890–1910; through Oct. 2.
Museum of Modern Art; *New York*; photographs by Chauncey Hare; through Oct. 23.
Lacock Abbey; *Wilshire, England*; home of William Henry Fox Talbot, where he made first image reproduceable on paper.
Art Institute; *Chicago*; "Landscape Photography"; nineteenth- and twentieth-century photographs from permanent collection; through Sept. 11.

SEPTEMBER

15 Portland Art Museum; *Portland, Oreg.*; Brett Weston retrospective, 1925–74.

16 International Center of Photography; *New York*; Weegee, "Women Photograph Men"; J. George Midgley; through Nov. 6.

OCTOBER

5 America-Israel Cultural Center; *New York*; "A Will to Survive," John Phillips on survivors of 1948 Arab-Israeli war.

19 Museum of Modern Art; *New York*; public relations photos by Gary Wyntergrand; through Dec. 11.

NOVEMBER

5 Art Institute; *Chicago*; photographs from Andre Jammes Collection; through Jan. 1.

11 International Center of Photography; *New York*; "The End of the Game," African wildlife by Peter Beard; through Jan. 8.

BOOK BAEDEKER

AUGUST

1 "French as a Second Language"; exhibition on teaching French to foreigners; Circle de la Librairie; *Paris*; through Aug. 25.
"Exposition du Livre d'Art"; *Avignon, France*; international art book awards; through Aug. 30.

SEPTEMBER

1 15th Commonwealth Book Fair; touring *Great Britain*; through Dec.
"Self-Explorations: Diarists in England and America"; Public Library exhibition; *New York*; through Sept. 15.
The Book Truck; touring 300 U.S. colleges; through May.

6 "American Literary Autographs: 1800–1900"; Pierpont Morgan Library; *New York*; through Nov. 27.
"Medieval Musical Manuscripts"; Pierpont Morgan Library; *New York*; through Dec. 4.
First Moscow International Book Fair and Exhibition; *Moscow*; through Sept. 14.

19 International Science-Fiction Festival; Hotel de Ville; *Metz, France*; through Sept. 25.

26 24th Congress of the International League of Antiquarian Booksellers; *Düsseldorf, W. Germany*; through Sept. 29.

29 "100 Years of Children's Books"; Museum of Childhood; *Bethnal Green, England*; through Jan. 15.

OCTOBER

1 National Children's Book Week; *England*; through Oct. 8.

6 London Book Fair; Intercontinental Hotel; *London.*

12 29th Frankfurt Book Fair; *Frankfurt, W. Germany*; through Oct. 17.

14 Antonin Artaud Exhibition; National Book League; *London*; through Nov. 3.

18 Modern Hungarian Poetry; in Hungarian by Mikols Vajda, in translation by Daniel Hoffman and William Jay Smith; Guggenheim Museum; *New York.*

26 "L'Enfant, l'Aventure, et le Livre d'Aujourd'hui"; Centre Georges Pompidou; *Paris*; through Dec.

27 Tess Gallagher, Laura Jensen; poetry reading; Donnell Library; *New York.*

NOVEMBER

23 "Exposition du Livre d'Étrennes"; gift books printed in France; Circle de la Librairie; *Paris*; through Dec.

29 Elizabeth Bishop; poetry reading; Guggenheim Museum; *New York.*

THEATER

AUGUST

1 *She Stoops to Conquer*, by Oliver Goldsmith; The Guthrie Theatre; *Minneapolis*; through Oct. 23.

2 *Agamemnon*; Shakespeare in the Park; Delacorte Theatre; *New York*; through Aug. 28.

3 *Catsplay*, by Istvan Orkeny; The Guthrie Theatre; *Minneapolis.*

24 *The White Devil*, by John Webster; The Guthrie Theatre; *Minneapolis.*

SEPTEMBER

1 *The Importance of Being Earnest*; San Diego Repertory Theatre; *San Diego*; through Sept. 9.
The King and I; Balboa Park Bowl; *Balboa Park, Cal.*; through Sept. 4.
Hamlet, The Taming of the Shrew, and *Timon of Athens*; Old Globe Theatre; *Balboa Park, Cal.*; through Sept. 11.
Charlie's Aunt; Carter Centre Stage; *Balboa Park, Cal.*; through Sept. 11.

2 *Cabaret*; Albuquerque Civic Light Opera; University of New Mexico Fine Arts Center; *Albuquerque, N. M.*; also Sept. 3.
European Theatre Festival; *Heidenheim/Brenz, W. Germany*; through Sept. 4.

3 *Kaerlighed Uden Stromper* or *Love Without Stockings*; Nebraska State Repertory Theater Company; State Fair; *Lincoln, Neb.*; through Sept. 5.

6 *Irma Le Douce*; American Conservatory Theatre; *San Francisco*; through Oct. 15.

9 *Cabaret*; Omaha Community Playhouse; *Omaha; Neb.*; through Oct. 2.
Camille; Nebraska State Repertory Theater Company; *Omaha, Neb.*; through Sept. 25.
Funny Girl; Chimera Theatre; *Saint Paul, Minn.*; through Oct. 16.

10 *Jubilee, a Theatrical Celebration*; midnight salute to the queen; Drury Lane Theatre; *London.*

13 *Man of La Mancha*; revival at Palace Theatre; *New York*; through Dec. 3.
The Wiz; American Conservatory Theatre; *San Francisco*; through Nov. 26.

16 *The Merchant of Venice*; Albuquerque Classics Theatre; University of New Mexico Fine Arts Center; *Albuquerque, N.M.*; through Sept. 18.

20 Heritage Singers/Doug Oldham Gospel Concert; Community Center Theatre; *Sacramento, Cal.*

23 *West Side Story*; Chanticleer Theater; *Council Bluffs, Iowa.*

30 *The Teahouse of the August Moon*; Fort Wayne Civic Theatre; *Fort Wayne, Ind.*; through Oct. 15.

(Dates not set)
Theater Cabaret, New York Public Theater; *New York*; Joe Papp's new cabaret will feature miniproductions of plays and musicals.
A Murder Has Been Arranged, adapted by the late Agatha Christie from one of her novels; *London.*
The Days of the Commune, by Bertolt Brecht; the Royal Shakespeare Company; *London.*

OCTOBER

5 *Mr. Roberts*; Oklahoma Theater Center; *Oklahoma City, Okla.*; through Oct. 16.

12 *Design for Living*, by Noel Coward; The Guthrie Theatre; *Minneapolis.*

13 *The Gingerbread Lady*; Oklahoma City University; *Oklahoma City, Okla.*; through Oct. 16.
Terra Nova, by Ted Tally; Yale Repertory Theatre; *New Haven, Conn.*
Opening of new theater; *Hartford, Conn.*; Hartford Stage Company; theater designed by Robert Venturi, with Abe Feder as theater consultant.

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the World Autumn Datebook

28 *Arsenic and Old Lace*; Chimera Theatre; *St. Paul, Minn.*; through Nov. 27.

29 *The Last Meeting of the Knights of the White Magnolia*; Omaha Community Playhouse; *Omaha, Neb.*; through Nov. 13.

NOVEMBER

1 *Annie Get Your Gun*, with Debbie Reynolds; Theatre of the Performing Arts; *Miami Beach, Fla.*; through Nov. 12.

11 *The Man Who Came to Dinner*; Chanticleer Theater; *Council Bluffs, Iowa.*
Gaslight: A Victorian Thriller; Fort Wayne Civic Theatre; *Fort Wayne, Ind.*; through Nov. 26.

15 *Chicago*; Theatre of the Performing Arts; *Miami Beach, Fla.*; through Nov. 27.

29 *Grease*; Theatre of the Performing Arts; *Miami Beach, Fla.*; through Dec. 11.
Once in a Lifetime (previews), by George S. Kaufman and Moss Hart; Circle in the Square; *New York.*

(Dates not set)
Green Pond, by Robert Montgomery; Chelsea Theater; *Brooklyn, N. Y.*

ARTS

AUGUST

1 Memorial Art Gallery; University of Rochester; *Rochester, N. Y.*; "Show Business at the Turn of the Century"; through Sept. 25.
Art Institute; *Chicago*; "The Native American Heritage: A Survey of North American Indian Art"; through Sept. 6.
Royal Museum of Fine Arts; *Antwerp, Belgium*; exhibition of Rubens paintings, oil sketches, drawings; through Sept. 30.

10 Ladies' Salon; *Rio de Janeiro*; paintings, decorative art, design, xylographic art, sculpture; sponsored by Brazilian Society of Fine Arts.

14 15th European Art Exhibition; "Trends of the Twenties"; four major art and architecture exhibitions; *W. Berlin.*

27 Western Heritage Museum; *Omaha, Neb.*; Art Deco Exhibit.

29 Museum Showcase; *Philadelphia*; Philadelphia museums in special programs and exhibits; through Sept. 5.
Bacardi Art Gallery; *Miami, Fla.*; Cuban artist Raida S. Pita; through Sept. 17.

SEPTEMBER

1 Maxwell Museum of Anthropology; University of New Mexico; *Albuquerque, N. M.*; Canadian Eskimo art; through Oct.
Knowles Art Center; *La Jolla, Cal.*; showing of paintings, prints, enamels, sculptures; through Sept. 8.
Cultural Festival; *W. Berlin*; "Trends of the Twenties"; theater, music, dance, film, special exhibitions; through Oct. 8.
Documenta VI; *Kassel, W. Germany*; Contemporary Art Exhibition; through Oct. 2.
Museum of Contemporary Art; *La Jolla, Cal.*; "Southern California Sampling," paintings and sculpture by six young southern California artists; through Sept. 15.
Oklahoma Museum of Art; *Oklahoma City, Okla.*; paintings by American impressionist Theodore Butler; through Sept. 25.
Essex Art Gallery; *Essex, Conn.*; 31st Annual Essex Jury Show; through Sept. 5.

2 Washington Square Outdoor Art Show and Sale; *New York*; through Sept. 18.

6 Museum of Art, Science, and Industry; *Bridgeport, Conn.*; Classic Arts Fall Exhibit; through Sept. 30.
Art Institute; *Chicago*; "American Institute of Architects: 1977 Honor Awards"; through Oct. 17.

15 Whitney Museum; *New York*; "William Carlos Williams, American Scene Painting"; through Dec. 4.
Portland Art Museum; *Portland, Oreg.*; "John Yeon: Buildings and Landscapes"; through Oct. 23.

16 Nelson Gallery; *Kansas City, Mo.*; "Japanese Netsuke"; miniature sculptures in wood and ivory; through Nov. 6.

18 Museum of Art; *New Orleans*; "Treasures of Tutankhamun"; through Jan. 15.

23 *Portland, Oreg.*; "Artquake"; local and regional visual and performing arts in downtown area; through Sept. 25.
Burgess-Foulke House; *Philadelphia*; "Quakertown"; arts and crafts festival; through Sept. 25.

24 BACA Brooklyn Heights Promenade Art Show; Remsen to Orange streets, *Brooklyn, N. Y.*; weekends through Oct. 9.

30 Museum of Science and Industry; *Chicago*; "Golden Arts Fair"; paintings, quilts, needlework, other craft items.

OCTOBER

1 Joslyn Art Museum; *Omaha, Neb.*; Indian art of the Americas; through Nov. 12.
Museum of Art; *Philadelphia*; opening of permanent Kienbusch Arms and Armor Collection.
Nelson Gallery; *Kansas City, Mo.*; "Visions of Courtly India"; examples of Indian miniature paintings from the Punjab.
Memorial Art Gallery; University of Rochester; *Rochester, N. Y.*; "The Chicago Connection"; spectrum of art being produced in Chicago today; through Nov. 13.
XIV International Biennial; *São Paulo, Brazil*; featuring Alfred Jensen; through Dec. 18.

2 Oklahoma Museum of Art; *Oklahoma City, Okla.*; "The Sublime Heritage of Martha Mood"; stitcheries and handwoven tapestries; through Oct. 30.

5 Melodies of Soviet Caucasus; *Tbilisi, Baku, Yerevan* (in turn), *U.S.S.R.*; arts festival.

7 South Street Seaport; *New York*; art exhibit with nautical themes; through Dec.
Exhibit Hall; *Sacramento, Cal.*; Harvest Festival Art Show; through Oct. 10.
Museum of Modern Art; *New York*; major Cézanne exhibition; through Jan. 3.

14 10th Anniversary Green Country Fine Art Show & Birthday Celebration; *Tulsa, Okla.*; through Oct. 16.

15 Metropolitan Museum of Art; *New York*; "Treasures of Early Irish Art: 1500 B.C. to A.D. 1500"; through Jan. 15.

16 Maxwell Museum of Anthropology; University of New Mexico; *Albuquerque, N.M.*; "Egyptian Tapestries."
Kunsthalle; *Cologne, W. Germany*; "Rubens in Italy"; through mid-Dec.

17 Whitney Museum; *New York*; Jasper Johns; through Jan. 15.
County Art Museum; *Los Angeles*; 200 displays of Indonesian and Malaysian textiles; through March 19.

20 Arts Council; *Oklahoma City, Okla.*; local arts/crafts show and sale; through Oct. 22.

21 Guggenheim Museum; *New York*; Lucio Fontana exhibition; through Dec. 11.

22 Charles Long Fine Arts Museum; Lincoln Park; *San Francisco, Cal.*; Renaissance exhibition; through Jan. 8.

23 Staatsgallerie; *Stuttgart, W. Germany*; Karl Rossing; through Nov. 27.
Oklahoma Arts Center; *Oklahoma City, Okla.*; "Mid-America Collects"; major works of art from multistate area; through Nov. 27.

26 International Art Market 1977; *Cologne, W. Germany*; through Oct. 31.

27 County Art Museum; *Los Angeles*; Pan-Asian sculptures; through Jan. 15.

28 Museum of Art; Carnegie Institute; *Pittsburgh*; "The Pittsburgh International Series of Contemporary Art"; through Jan. 8.

NOVEMBER

8 County Art Museum; *Los Angeles*; "The Inspired Brush"; 30 Japanese paintings; through Jan. 29.

17 Portland Art Museum; *Portland, Oreg.*; "From Oregon Private Collections"; American and European works; through Dec. 30.
International Arts and Antiques Fair; *Göteburg, Sweden*; through Nov. 20.

19 Memorial Art Gallery; University of Rochester; *Rochester, N. Y.*; Oriental imports for the Victorian home, 1860–1915; through Jan. 8.

MUSIC

AUGUST

12 Festival Orchestra; Avery Fisher Hall; *New York*; all-Mozart program; also Aug. 13.

13 New York Philharmonic; Crocheron Park; *Queens, N. Y.*; free concert; Sarah Caldwell, conductor; Rodney Friend, violinist; Bruch, Strauss, and Berlioz.

16 New York Philharmonic; Central Park; *New York*; Erich Leinsdorf, conductor; Gerard Schwarz, trumpet; Wagner, Haydn, Beethoven, Strauss, and Brahms.

18 Chamber Music and Recital; Avery Fisher Hall; *New York*; Beaux Arts Trio.

20 Night of the Guitar and Ute; *Papeete, Tahiti*; contest in playing guitar French-Polynesian style.

22 Festival Orchestra; Avery Fisher Hall; *New York*; Antonio Janigro, conductor; Rudolf Firkusny, pianist; also Aug. 24.

23 Boston Symphony Chamber Players; Avery Fisher Hall; *New York*; Rudolf Firkusny, pianist.
New York Philharmonic; Van Cortlandt Park; *Bronx, N. Y.*; Andre Kostelanetz conducting; Tchaikovsky, Ravel, and Offenbach.

30 New York Philharmonic; Avery Fisher Hall; *New York*; "Celebration of Black Composers"; through Sept. 2.

31 New York City Opera; New York State Theater; *New York*; *Mefistofele.*

SEPTEMBER

1 Philadelphia Orchestra; Academy of Music; *Philadelphia*; start of season, which continues through April.
Dallas Symphony Orchestra; Music Hall, Fair Park; *Dallas*; through May.
House of Pacific Relations; *Balboa Park,*

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Cal.; music and folk dancing; through Oct.
Los Angeles Philharmonic; Chandler Pavilion; *Los Angeles*; through April.
Royal Albert Hall; Kensington Gore; *London*; orchestral concerts, promenade season; through Sept. 17.
Bodrum Festival; *Bodrum, Turkey*; concerts, recitals, folk music, dancing in medieval castle; through Sept. 8.
New York City Opera; New York State Theater; *New York*; *Turandot*; also Sept. 10, 17, 27, and Oct. 2.

2 27th Berlin Festival; *W. Berlin*; jazz, pop, classical music; through Sept. 30.

3 Nashville Symphony Orchestra; War Memorial Auditorium; *Nashville, Tenn.*; Symphony Guild's "Italian Street Fair"; also Sept. 4.
Symphony in the Park; Assiniboine Park; *Winnipeg, Canada*; through Sept. 5.
Serenade Concerts; German Federal Garden Show; *Stuttgart, W. Germany*; also Sept. 10.
Leonard Bernstein and the Vienna Philharmonic Orchestra; *Linz, Austria*; Anton Bruckner Festival; through Sept.

6 Aarhus Festival Week; *Aarhus, Denmark*; opera, concerts, art exhibitions; through Sept. 14.

7 Concerts in Neuschwanstein Castle; *Schwangau, Bavaria*; through Sept. 14.

9 San Francisco Opera; War Memorial Opera House; *San Francisco*; Cilea's *Adriana Lecouvreur*; also Sept. 13, 16, 24, 28, and Oct. 2.
New York City Opera; New York State Theater; *New York*; *La Bohème*; also Sept. 24, Oct. 8 and 11.

10 XXIX Beethoven Festival—Cycle II; *Bonn, W. Germany*; through Sept. 25.
Pittsburgh Symphony; *Pittsburgh*; Andre Previn conducts Berlioz's "Corsair" overture, Shostakovich's Sixth Symphony and Brahms's First; through Sept. 12.
San Francisco Opera; War Memorial Opera House; *San Francisco*; Mozart's *Idomeneo*, in Italian; also Sept. 14, 18, 20, and 23.

12 English National Opera; Coliseum; *London*; Jubilee Gala Concert.

15 Radio City Music Hall; *New York*; jazz, pop, semiclassical concerts, rock, ice shows, children's programs; through Nov. 3.
Omaha Symphony; Orpheum Theater; *Omaha, Neb.*; with Robert Merrill.

17 St. Paul Chamber Orchestra; College of St. Catherine; *St. Paul, Minn.*; Hans Werner Henze's world premiere of "Folies d'Espagne."
San Francisco Opera; War Memorial Opera House; *San Francisco*; Janácek's *Katya Kabanova*, in English; also Sept. 21, 25, 27, and 30.
Kansas City Lyric Theater; *Kansas City, Mo.*; *Aida*, *Susannah*, and *The Mikado*, in repertory; through Oct. 7.

21 New Opera Company; Collegiate Theatre; *London*; Nicola Lefanu, *Dawn Path*; Elisabeth Lutyens, *Infidelio*; also Sept. 23 and 24.
Reopening of L'Opéra; *Paris*; R. Strauss's *Der Rosenkavalier*; also Sept. 27 and 30.

22 Portland Opera; Civic Auditorium; *Portland, Oreg.*; Bizet's *Carmen*; also Sept. 24 and 26.
New York Philharmonic; Avery Fisher Hall; *New York*; Zubin Mehta conducting; works of Stravinsky; also Sept. 23, 24, and 27.

23 Philadelphia Orchestra; *Philadelphia*; Eugene Ormandy conducts; also Sept. 24 and 27.

26 London Bach Society and Steinitz Bach Players; Queen Elizabeth Hall; *London*; Redcliffe Concerts of British Music; Silver Jubilee Gala.
L'Opéra; *Paris*; Rossini's *La Cenerentola*; also Sept. 29, Oct. 1, 12, 15, 19, 22, 25, and 28.

28 75th Anniversary Season; Orchestra Hall; *Minneapolis*; Stanislaw Skrowaczewski conducting Beethoven's Symphony No. 9.

29 Philadelphia Orchestra; *Philadelphia*; Eugene Ormandy conducting; Andre Watts, pianist; through Oct. 1.
Royal Philharmonic Orchestra; *Winnipeg, Canada*; Stanley Black conducting "Pops Concert Series"; also Oct. 15, 20, Nov. 1, 16, and 22.

30 Dallas Symphony; *Dallas*; Kurt Sanderling of Leningrad conducts the Dallas Symphony; Itzhak Perlman, violinist; through Oct. 2.
New York City Opera; New York State Theater; *New York*; *The Voice of Ariadne*; also Oct. 2, 19, and 26.

OCTOBER

1 New Mexico Symphony Orchestra; University of New Mexico Fine Arts Center; *Albuquerque, N. M.*; Lili Kraus, pianist.
San Francisco Opera; War Memorial Opera House; *San Francisco*; *Das Rheingold*; also Oct. 4, 7, 12, 16, and 22.
Dallas Civic Music; McFarlin Auditorium; Southern Methodist University; *Dallas*; season runs through April.

2 Oregon Symphony Orchestra; *Portland, Oreg.*; Beethoven, Symphony No. 2; Strauss, *Death and Transfiguration* and *Rosenkavalier Suite*; also Oct. 3 and 4.
Opera season; *San Diego*; *The Merry Widow*, with Beverly Sills and Alan Titus; also Oct. 4, 7, and 9.
Oklahoma Symphony; Civic Center Music Hall; *Oklahoma City, Okla.*; gala season opening.

5 San Francisco Opera; War Memorial Opera House; *San Francisco*; *Faust*, in French (Gounod); also Oct. 8, 11, 14, and 23, Nov. 26.

7 Pittsburgh Symphony; *Pittsburgh*; Andre Previn conducting; Mayumi Fujikawa, violinist; also Oct. 8 and 10.
Vancouver Opera; *Vancouver, Canada*; *Don Giovanni*, with Joan Sutherland singing Donna Anna; also Oct. 9.

8 San Antonio Symphony; *San Antonio, Tex.*; Beethoven's "Emperor" concerto; David Gilbert conducting; also Oct. 10.
San Diego Opera; *San Diego*; *Don Giovanni*; also Oct. 11, 14, and 16.

10 Nashville Symphony Orchestra; *Nashville, Tenn.*; Michael Charry conducting; Leonard Rose, cellist; also Oct. 11.
Metropolitan Opera; Metropolitan Opera House; *New York*; *Boris Godunov*; also Oct. 13, 17, and 27.

13 Houston Grand Opera; Jones Hall; *Houston, Tex.*; Rossini's *Tancredi*.
New York Philharmonic; Avery Fisher Hall; *New York*; Erich Leinsdorf conducting; works of Imbrie, Berg, and Schubert.
Metropolitan Opera; Metropolitan Opera House; *New York*; *Eugene Onegin*; also Oct. 20 and 24.

16 Joslyn Art Museum; *Omaha, Neb.*; Joslyn Chamber Music Series, The Deller Consort; Oregon Symphony Orchestra; Lorin Hollander, pianist; *Portland, Oreg.*; through Oct. 18.

18 Oklahoma Symphony; Civic Center Music Hall; *Oklahoma City, Okla.*; *Das Lied von der Erde*; also Oct. 20.
San Diego Opera; Civic Theatre; *San Diego*; *Carmen*; also Oct. 21, 23, and 25.

19 Wexford Opera Festival; *Wexford, Ireland*; rare operatic masterpieces at intimate 150-year-old Theatre Royal; through Oct. 30.

20 Moscow Philharmonic Orchestra; *Braunschweig, W. Germany*.

21 Pittsburgh Symphony; *Pittsburgh*; Rafael Kubelik conducting; also Oct. 22 and 24.
New Mexico Symphony Orchestra; University of New Mexico Fine Arts Center; *Albuquerque, N. M.*

22 San Antonio Symphony; *San Antonio, Tex.*; Beethoven Violin Concerto; David Gilbert conducting; also Oct. 24.
New York Philharmonic; Avery Fisher Hall; *New York*; Andre Kostelanetz, conductor;

25 Kansas City Philharmonic; *Kansas City, Mo.*; Maurice Peress conducting; Schlomo Mintz, violinist; through Oct. 27.
Opera Company of Philadelphia; Academy of Music; *Philadelphia*; *Der Fliegende Holländer*; also Oct. 28.

27 Seattle Opera; *Seattle, Wash.*; Joan Sutherland in Massenet's *Le Roi de Lahore*; also Oct. 29, 30, Nov. 2, 4, and 5.

28 Philadelphia Orchestra; *Philadelphia*; Eugene Ormandy conducting; Martha Agerich, pianist; also Oct. 29.

29 Pittsburgh Symphony; *Pittsburgh*; Rafael Kubelik conducting; Rudolf Firkusny, pianist; through Oct. 31.

31 The Nashville Symphony Chorus; *Nashville, Tenn.*; Scott Withrow, director; Rudolf Firkusny, pianist; also Nov. 1.

NOVEMBER

2 Berlin Jazz Festival; *W. Berlin*; percussion evening, fusion concert, New York "loft jazz," and "Chicago blues" are highlights; through Nov. 6.
Detroit Symphony; *Detroit*; Beethovenfest; Antal Dorati conducting; through Nov. 13.
San Francisco Opera; *San Francisco*; *I Puritani*, with Beverly Sills; also Nov. 5, 8, 11, 20, and 23.

3 Omaha Symphony; *Omaha, Neb.*; all-orchestral concert.
New York Philharmonic; Avery Fisher Hall; *New York*; Lorin Maazel conducting; Bruckner, Sibelius, and Shostakovich; also Nov. 4, 5, and 8.

4 Winnipeg Symphony; Centennial Concert Hall; *Winnipeg, Canada*; Jorge Bolet, pianist; Haydn, Mozart, and Liszt; also Nov. 5.
Metropolitan Opera; Metropolitan Opera House; *New York*; *Madama Butterfly*; also Nov. 8, 11, 17, 23, and 26.

6 Oregon Symphony Orchestra; Portland Civic Auditorium; *Portland, Oreg.*; Philippe Entremont, pianist; James de Priest, guest conductor; also Nov. 7 and 8.

10 Philadelphia Orchestra; Academy of Music; *Philadelphia*; Riccardo Muti conducting; Itzhak Perlman, violinist; Stravinsky, Sibelius, Petrassi, and Ravel; also Nov. 11, 12, and 15.
Winnipeg Opera; Centennial Concert Hall; *Winnipeg, Canada*; *Don Giovanni*; Anton Guadagno conducting.

11 Albuquerque Opera Theatre; University of New Mexico Fine Arts Center; *Albuquerque, N. M.*; *La Traviata*.

12 San Francisco Opera; War Memorial Opera House; *San Francisco*; Verdi's *Un Ballo in Maschera*; also Nov. 15, 19, 22, 25, and 27.

15 Byelorussia Musical Autumn; *Minsk, U.S.S.R.*; national arts festival of Byelorussia.
Kansas City Philharmonic; *Kansas City, Mo.*; Mahler's *Das Lied von der Erde*; Maurice Peress conducting; also Nov. 16.

17 Omaha Opera; *Omaha, Neb.*; *Madama Butterfly*; also Nov. 19.

18 Dallas Civic Opera; *Dallas*; Marilyn Horne as Romeo in *I Capuletti ed I Montecchi*; also Nov. 20 and 22.

21 Metropolitan Opera; Metropolitan Opera House; *New York*; *Peter Grimes*; also Nov. 26 and 29.

26 Pittsburgh Symphony; *Pittsburgh*; Donald Johanos conducting; Olivia Stapp, mezzo-

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soprano, and Arnold Voketaitis, bass-baritone; through Nov. 28.

27 Oregon Symphony Orchestra; Portland Civic Auditorium; *Portland, Oreg.*; Barber, Mozart, Strauss, and Ravel; through Nov. 29.

29 Kansas City Philharmonic; *Kansas City, Mo.*; Maurice Peress conducting; Jaime Laredo, violinist; also Nov. 30.

30 San Francisco Symphony; War Memorial Veteran's Building; *San Francisco*; Mozart, Takemitsu, and Bruckner.

DANCE

AUGUST

29 National Ballet of Canada; Greek Theater; *Los Angeles*; with Rudolf Nureyev; through Sept. 11.

SEPTEMBER

1 Dallas Civic Ballet; Music Hall, Fair Park; *Dallas*; through Feb.

20 Royal Winnipeg Ballet; National Arts Center (l'Opera); *Ottawa, Canada*; command performance for King Baudoin of Belgium.
American Ballet Theatre; Metropolitan Opera House; *New York*; *The Nutcracker*, choreographed by Mikhail Baryshnikov; through Sept. 25.

23 Pittsburgh Ballet Theatre; *Pittsburgh*; *Romeo and Juliet*; through Sept. 25.

24 Indradhojsthanam; *Katmandu, Nepal*; classical dances at the Victory Pillar.

29 Houston Ballet; Jones Hall; *Houston*; new production of Marius Petipa–Lev Ivanov classic *Swan Lake*; through Oct. 2.
Alicia Alonso; Metropolitan Opera House; *New York*; *Giselle*.

OCTOBER

12 Rudolf Nureyev; *New York*; *Valentino*, U.S. premiere (film).

13 Joffrey Ballet; City Center; *New York*; first full-length ballet in company's history, Prokofiev's *Romeo and Juliet*; U.S. premiere.

14 Royal Ballet; Royal Opera House, Covent Garden; *London*; new production of *Sleeping Beauty* with additional choreography by Sir Frederick Ashton.
Alwin Nikolais Dance Theater; Jefferson High School of Performing Arts; *Portland, Oreg.*; also Oct. 15, 21, 22, 28, and 29.

18 Royal Winnipeg Ballet; Mark Hellinger Theater; *New York*; Broadway premiere of the company.

21 Pittsburgh Ballet Theatre; *Pittsburgh*; *Coppélia*; through Oct. 23.

27 Contemporary Dancers; Playhouse Theatre; *Winnipeg, Canada*; through Oct. 29.
Houston Ballet; Jones Hall; *Houston*; world premiere, untitled ballet by Rudi van Dantzig, artistic director of Dutch National Ballet.

29 American Ballet Theatre; *Monte Carlo*; *The Turning Point*, world premiere (film).

NOVEMBER

2 Joffrey Ballet; City Center; *New York*; first Joffrey production of Sir Frederick Ashton's *A Wedding Bouquet*.

3 Twyla Tharp Dance Company; Grand Ole Opry House; *Nashville, Tenn.*

4 Joffrey Ballet; City Center; *New York*; first Joffrey production of Sir Frederick Ashton's *Jazz Calendar*.

6 American Ballet Theatre; *Washington, D.C.*; *The Turning Point*, U.S. premiere (film); opens in New York, Nov. 7.

8 Soviet Georgian Dancers; Memorial Auditorium; *Sacramento, Cal.*

18 Pittsburgh Ballet Theatre; *Pittsburgh*; *La Sylphide*; also Nov. 19 and 20.

29 Paul Taylor Dance Company; Brooklyn Academy of Music; *Brooklyn, N. Y.*

30 Alvin Ailey American Dance Theater; City Center; *New York*; through Dec. 18.

(Dates not set)
Ivan Nagy; Hungarian State Opera House; *Budapest*.

FAIRS, FESTIVALS, AND EVENTS

AUGUST

15 Awa Odori; *Tokushima, Japan*; entire city bursts with singing and dancing day and night.

16 Lincoln Center Out-of-Doors; *New York*; music, dance, and street theater; through Sept. 5.

24 Royal South Street Competitions; *Ballarat, Australia*; dancing, calisthenics, speech, drama, vocal and instrumental music.

26 Philadelphia Folk Festival; Old Poole Farm; *Upper Salford, Pa.*

27 Harlem Day International Carnival; *New York*; soul food, soul music, street theater, cultural activities.

28 Cagayan de Oro City Festival; *Cagayan de Oro, Philippines*; fair, beauty pageant, and cultural shows.

29 Festival of Hungry Ghosts; *Singapore*; Chinese street operas and puppet shows are performed.

SEPTEMBER

1 2nd Annual South Bay Country Fair; *National City, Cal.*; through Sept. 5.
Mexican Folkloric Parade; *Tijuana, Mexico*; Saturdays and Sundays through Dec.

2 West Indian–American Day; *Brooklyn, N. Y.*; highlight of the Labor Day weekend; giant parade floats, costumes, and dances and musicians.

7 Ramona Country Fair; Ramona Outdoor Center; *Ramona, Cal.*; through Sept. 11.

8 World Antique Show; Sheraton Inn; *Tulsa, Okla.*; through Sept. 11.

9 Yellow Daisy Festival; Stone Mountain Park; *Georgia*; arts and crafts festival; also Sept. 11.
Putzchens Markt; folk festival; *Bonn, W. Germany*; through Sept. 13.
Fête International de la Vigne; *Dijon, France*; International Folklore Contest; homage to the vintners of Beaume; "Vineyard Ball"; through Sept. 17.

11 Badenfest; *St. Louis*; German food, music, dancing, rides, games, beer gardens, arts and crafts.

16 Feast of San Gennaro; Mulberry Street, Little Italy; *New York*; through Sept. 26.

17 Oktoberfest; *Munich, W. Germany*; beer festival; costumed processions from breweries; rides, local celebrations; through Oct. 2.

18 Alpine Viejas Days; *Alpine, Cal.*; equestrians, bands, floats, dancers, local groups; through Sept. 25.

23 Autumn Fun Fair; *Heidelberg, W. Germany*; through Sept. 25.

25 Spring at Night; *Rio de Janeiro*; Brazil Ballet performance, choir and orchestra at Cinelandia.

30 Oktoberfest; *La Mesa, Cal.*; street dancing, food booths, Bavarian band, merchants' special sale, game booths; also Oct. 1.

OCTOBER

2 Oktoberfest; *St. Louis*; German bands, tamburitza, dining, dancing, arts, crafts, and historical tours.

4 Regatta; *Venice*; traditional competition between two-oared racing gondolas preceded by a procession of Venetian ceremonial boats.

5 Nobel Conference, "The Nature of Life"; Gustavus Adolphus College; *St. Peter, Minn.*

7 Sherry Wine Harvest Festival; *Jerez de la Frontera, Spain.*
Okunchi Festival of Suwa Shrine; *Nagasaki, Japan*; colorful dances of Chinese origin; floats and palanquins.

8 National Arts and Antiques Festival; 7th Regiment Armory; *New York*; through Oct. 16.

15 Auer Kirchweihdult; folk festival; *Munich, W. Germany*; through Oct. 23.
Festival of Singing Folk Poets; *Konya, Turkey*; folk dancing, roaming minstrels; through Oct. 20.

17 Autumn Festival of Toshogu Shrine; *Nikko, Japan*; palanquin is escorted by armor-clad parishioners from shrine to sacred place called "Otabisho."

21 Wine Bushing Festival; *McLaren Vale, Australia*; winery tours, wine tastings, feasts, and dancing.

24 United Nations Day; United Nations; *New York*; special exhibitions and entertainment.

NOVEMBER

4 Fiesta de la Cuadrilla; *Balboa Park, Cal.*; square dancing workshops; dancers from the Southwest.

5 Festival of Nations; Onondaga County War Memorial; *Syracuse, N. Y.*; celebrates ethnic communities in central New York area; dances, customs, cooking, and handmade articles.

6 Royal Auto Club Veteran Car Run; *London–Brighton.*

7 Anniversary of the Great October Socialist Revolution; *Moscow*; military parades and official demonstrations, festivals, fireworks, decorations, concerts, parties; through Nov. 8.

12 Lord Mayor's Show and Procession; *London.*

18 Jayuya Festival of Indian Lore; *Jayuya, Puerto Rico*; Caribbean Indian dances; exhibition, demonstration, and sale of Indian artistry; through Nov. 20.

19 National Holiday; *Monte Carlo*; decoration of streets, public fair in harbor.
Festival; Florida State Fairgrounds; *Tampa*; a potpourri of the arts; through Nov. 27.

"They look much bigger on the travel posters."

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Light Refractions

Bringing Up the Rearing

by Thomas H. Middleton

IT WAS with a certain amount of trepidation that I wrote a column called "Maybe He Isn't So Bad After All" [*SR*, May 14, 1977], in which, with mixed emotions, I retired from the field of battle over which pronouns might emerge as "proper" to replace the bigendered *he-him-his*. I said that I was "going back to the English I was raised with"—back, that is, to the traditional *he-him-his*. I knew I couldn't please everyone, and I have a feeling that a woman scorned is peanut butter and jelly compared to a feminist slighted.

My mail, as it turned out, was mostly congratulatory, though there were some letters written in disappointment, and it was obvious that a couple of them were written in anger. It's my feeling that the personal pronoun problem will be worked out in due course with the help of some compromises, such as the increased use of plural antecedents so that *they*, *them*, and *their* can be employed properly. Instead of, "Anyone who hasn't lost his marbles is sure to agree with me," we might say, "Those who haven't lost their marbles are sure to agree with me." But I think that *he*, though it will frequently be avoided, will retain its bigendered character.

One of the supporting letters I received was from Teresa Ferster Glazier, who said, "Bravo for going back to *he-him-his*. An overzealous copy editor at Holt, Rinehart and Winston recently altered the entire manuscript of my textbook, *The Least You Should Know About English*, 'to avoid sex bias.' For example, one sentence was changed to read 'One should never let himself or herself spell a word wrong even in a first draft, for if he or she does, he or she simply reinforces a bad habit.' When I finally simmered down after erasing all such changes, I added a note to my text: 'In this book the universal pronouns *he* and *him* are used to mean both sexes.' "

Ms. Glazier evidently feels, as I do, that there is no sex bias in the conventional universal pronoun. The emendations performed by that "overzealous copy editor" are, I think, fairly typical examples of the sort of mindless meddling performed by people whose revolutionary zeal far outweighs their common sense. We had to destroy the book in order to save it, so to speak.

Dr. Lois DeBakey wrote me, "Coining new (and consistently inept) pronouns will not magically provide 'equal status' for women but will only introduce new gaucheries into the language. For my part, I intend to continue to use *he* to refer to either sex, as has been the convention historically, and those who consider themselves excluded by such usage may do so with my blessing. . . . The argument used by opponents of the present usage, if carried to its logical conclusion, would disrupt linguistic convention to the point of chaos."

I agree.

As I said, I wrote that piece with trepidation. I was expecting some flak. One objection I hadn't predicted at all came from two readers who took exception to my "going back to the English I was raised with." J. Clark Weaver, of Tallahassee, Florida, put it this way: "May I suggest that we keep on *raising* cats, dogs, animals, and plants, but that we use the English we were *reared* with."

My parents were of the old-fashioned this-spanking-hurts-me-more-than-it-does-you school, so it is perhaps surprising that, my rear having played so significant a part in the process, it never occurred to me that I was reared rather than raised. The fact is that I've always thought of myself as having been raised or brought up—never reared.

I checked with the *Oxford English Dictionary*. It says of *raise*: "To foster, rear, bring up (a person). Now chiefly U.S. . . ."

Webster's New International II says: "In many parts of the United States, notably in the Southern States, *raise* is still commonly applied to the rearing or bringing up of children."

"Now chiefly" and "is still commonly" imply, to me anyway, that *raise* was once universally accepted and then fell into disfavor just about everywhere except in the southern United States. So maybe my having been raised rather than reared is attributable to the fact that I was born in South Carolina.

I'm pleased to report that my newer dictionaries all say that it is as okay to raise children as it is to rear them, regardless of where you live—at least, presumably, in the United States. Apparently, the southern term has taken over.

Clearly, the South is rising again. ◉

"Well, it's not a heck of a lot to go on. . . ."

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Film *from page 18*

Straight Time, a love story with a prison background, set for December release. Henry Winkler, the Fonz of television's *Happy Days*, and Sally Field are the lovers in Jeremy Paul Kagan's *Heroes*, a seriocomic love story about a Vietnam veteran's cross-country trek to become a worm farmer. *Coming Home*, written by Waldo Salt and directed by Hal Ashby, is also concerned with Vietnam, but in a serious vein, with Jon Voight the soldier, Jane Fonda his wife.

And for more "entertainment," in October, David Greene's *Gray Lady Down* involves Charlton Heston, David Carradine, Stacy Keach, and others in the accidental sinking of a nuclear submarine, while Jack Smight's *Survival Run* has Jan-Michael Vincent and George Peppard in post-nuclear-holocaust future fiction derived from Roger Zelazny's *Damnation Alley*.

Any trends visible? I think not. Since the recent success of *Star Wars*, sci-fi flicks, in earnest or in camp, are in the works, but the monkey-see, monkey-do propensities of movie moneymen take a year to come to fruition. Meanwhile, festivals will flourish on the successes gleaned from other festivals, retrospectives will create fads. And who knows? We might this fall even get to see Bernardo Bertolucci's *1900*, completed early in 1976. Its enormous international cast, headed by Robert De Niro and Gerard Depardieu, includes Burt Lancaster, Sterling Hayden, Dominique Sauda, Donald Sutherland, and Stefania Sandrelli. It was shown at the 1976 Cannes Film Festival in its original five-hour-and-thirty-minute length, cut 20 minutes by the director, and shown in two parts in several European countries. The consensus, according to Alberto Grimaldi, its producer, was that the film was too long; for American distribution it had, contractually, to be cut to three hours and fifteen minutes. Grimaldi has done so; Bertolucci has protested; Grimaldi promises that special theaters can show the original version when the shorter one is in commercial distribution.

In any event, there's a mixed bag ahead. To my regret I shall not be sharing it with you in these pages, since I have seized an opportunity to return to my journalistic roots to become film critic for the *New York Post*. I have relished my two years at the *Saturday Review* under N.C. and particularly regret my departure, with Carll Tucker offering *SR* so promising a future. But we movie nuts know you can enjoy the show no matter where you're sitting. ◉

The importance of timely harvesting to fine wines.

One of the most important times of the year for any winery is the harvest season.

In order to make the best possible wine, we want to crush our grapes only at the very peak of their maturity. Our experience, of course, tells us approximately when each varietal grape will reach that point, but it is important that we know precisely when the grapes will reach that critical point of maturity.

Field Tests

In order to determine that critical point, about three weeks before estimated maturity, our field men take samples of grapes from the vineyards for testing.

From representative rows of vines, about 200 individual grapes are collected. They are taken from both sides of the row—from the top of the vines, from the bottom, and from both the inside and the outside.

These individual grapes together make up one sample which our field man "juices" on the spot.

He then makes his own sugar test of the juice, puts it in a cold box and sends it to our laboratory for more exact sugar testing, plus acid and pH analyses.

Laboratory Analyses

Some wineries test only in the field, but we feel this is too crucial a time in the making of fine wines to not follow through with as much care as possible.

These on-going analyses are each presented to meetings of the winemaker and the field man for their judgments. They pinpoint the exact time of maturity—that important moment when the complex flavor characteristics of the grape are at their peak.

The Harvest Itself

From the results of these tests, our field men then schedule deliveries from our growers. Because of varying types of soil within a given vineyard certain areas may mature earlier. If the vineyard is a large one, these areas are picked first.

Usually an entire varietal crop is picked within a one to two week period, allowing for differing times of maturity.

Since we believe that, in order to capture the crop's optimum quality, grapes should be crushed within four hours after picking, all our grapes are scheduled for delivery to the winery within three hours of picking.

Final Inspection

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Even though other knowledgeable people have passed a particular load of grapes, if the winemaker for any reason feels that they are not perfectly suited for his wines, he can, and does, reject them.

This is typical of all our efforts to make fine wines. We can never do, or care, too much.

In fact, everyone at the Gallo Vineyards adheres to the credo that has always been our guide: our aim in winemaking is to bring you the finest, highest quality wines our long experience and skills can possibly produce.

Gallo Vineyards, Modesto, California

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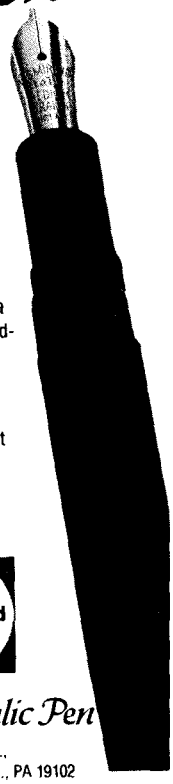

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Top of My Head

The Fee Enterprise System

by Goodman Ace

If you are a young person thrashing around to find a job that has a groovy retirement plan plus munificent fringe benefits, you would do well to think about becoming an ex-President of the United States.

And you'd better start now, before that field becomes overcrowded and too competitive. Since 1976 the ranks of ex-Presidents have swollen by 100 percent. From one to two. Nixon's the one. Ford is the other. In the July-August issue of the magazine *Free Enterprise*, there is this list of fees that will be paid to the Ford family:

$1 million from NBC [for] Mr. Ford's participation in programs during the next five years and for the first chance to broadcast portions of his memoirs.

$500,000 from NBC to Mrs. Ford for participating in programs during the next two years.

$1 million from *Reader's Digest* and Harper & Row to publish memoirs of Mr. Ford and his wife.

All these goodies are, of course, in addition to the incidental annual pension of $63,000 our government pays to all its ex-Presidents. The big dough is in the *ex*-presidency. While you are President you get no bonuses, no matter how many press conferences you appear in on TV or how many sweaters you wear to chat before a fireside. That's what you're being paid $4,000 a week to do. Which, compared with what you haul in as ex-President, is peanuts. No offense, Billy.

As for our other ex-President, television took handsome care of him by creating for your entertainment pleasure a mini-series called *The Nixon Interviews*, for which he was paid *$600,000, plus* a share of the profits.

Usually I don't watch television in the late spring and the summer because the networks are awash with repeats of situation comedies (sit-com). So I push my TV set into a corner, face to the wall, and tell it to shut up till the new season begins.

But *The Nixon Interviews* was a whole new ball game. Instead of sitting through the usual sit-coms, I began watching this situation tragedy (sit-trag) and was held spellbound during the four 90-minute installments.

Most of the grumbling from viewers seemed not so much concerned with the way Mr. Nixon comported himself, or with what he said, as with the 600,000 bucks paid him. But to be fair, Mr. Nixon was only doing what comes naturally in our fee enterprise system. You've heard the expression "Put your money where your mouth is." This ex-President was putting his mouth where his money is.

In 200 years, the United States has had 38 ex-Presidents who served as President with varying degrees of greatness, beginning with a President who won the hearts and votes of his countrymen by declaring early in life that he could not tell a lie. We have had others who could not tell a lie from the truth.

Nevertheless, the beauty part is that no matter who's minding the store, this widely advertised democracy still stands. And, far more often than not, proudly flourishes.

Which brings me to a minor detail I seem to have touched on too lightly. A sort of Catch-22. In order to attain the juicy job of ex-President, you will first have to take on the job of President. This may not appeal to you, but it's not too bad a scene. You get a rent-free oval office, an American flag, and a red telephone on your desk.

At most, it's only for eight years. If you play your cards wrong, you can be out in four years. President Nixon was elected for two four-year terms, but due to circumstances within his control, the time he actually served was five and a half years. He has not served any time since. The designated hitter was Gerald Ford, who, to his surprise, became an ex-President in only two and a half years.

Of course all this pertains only to ex-Presidents of the U.S. I'll bet you won't ever see David Frost on TV interviewing ex-President Podgorny of the U.S.S.R.

We are rapidly approaching the day when a young father holds his newborn infant aloft in his arms for admiring relatives to see and says: "This kid is going to grow up to become the ex-President of the United States." ◉

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Art *Continued from page 54*

scene in the nineteenth century, no artist since Caravaggio, 300 years earlier, had occasioned such a far-reaching aesthetic revolution. Opening at New York's Museum of Modern Art on October 7 and remaining there until January 3, an exhibition entitled "Cézanne: The Late Work" will deal with the last decade of the master's life—from 1896 to 1906. The importance of those ten years can scarcely be exaggerated.

Cézanne, like many great artists—Titian, Hals, Rembrandt, Monet, Renoir, Degas, for instance—became increasingly free both technically and philosophically as he grew older. In his middle years he was a cool classicist; in his later ones he became a controlled expressionist. From his last period one particularly remembers the various views of Mont Sainte-Victoire, the mountain in Provence that Cézanne made famous; one remembers, too, his slightly menacing confrontations with human skulls. The late works verge on the supernatural as they go beyond the subject to investigate generic meanings. Not least, the show will include some of the greatest watercolors ever produced, for Cézanne was a master of this medium, which he developed, especially during his final decade, into sonorous transparencies.

At the museum, orientation galleries with slide presentations and other photographic and documentary material will "facilitate an understanding of Cézanne's late work as a key to the art of this century." That, perhaps, is the pretext for showing this inimitable "old master" at a "modern" institution.

One additional word—the Metropolitan Museum in New York is featuring an exhibition from October 15 to January 15 called "Treasures of Early Irish Art: 1500 B.C. to 1500 A.D." Among the more than 70 masterpieces included will be the Tara Brooch, the Ardagh Chalice, the Cross of Cong, and the Book of Kells. These Celtic objects, often so small and exquisitely crafted that a magnifying glass is necessary for seeing them properly, are alive with interlacing spirals metamorphosing into unexpected animal and plant forms. Rich in optical deceptions, they depend on kinetically energized mazes of multiple overlapping images. Perhaps the most celebrated illuminated manuscript in the world, the Book of Kells, lent by Trinity College, Dublin, will star as an introduction to the abundant proliferations of early Irish art. Don't miss this show; you won't be seeing the likes of it again, unless you cross the Atlantic. ◉

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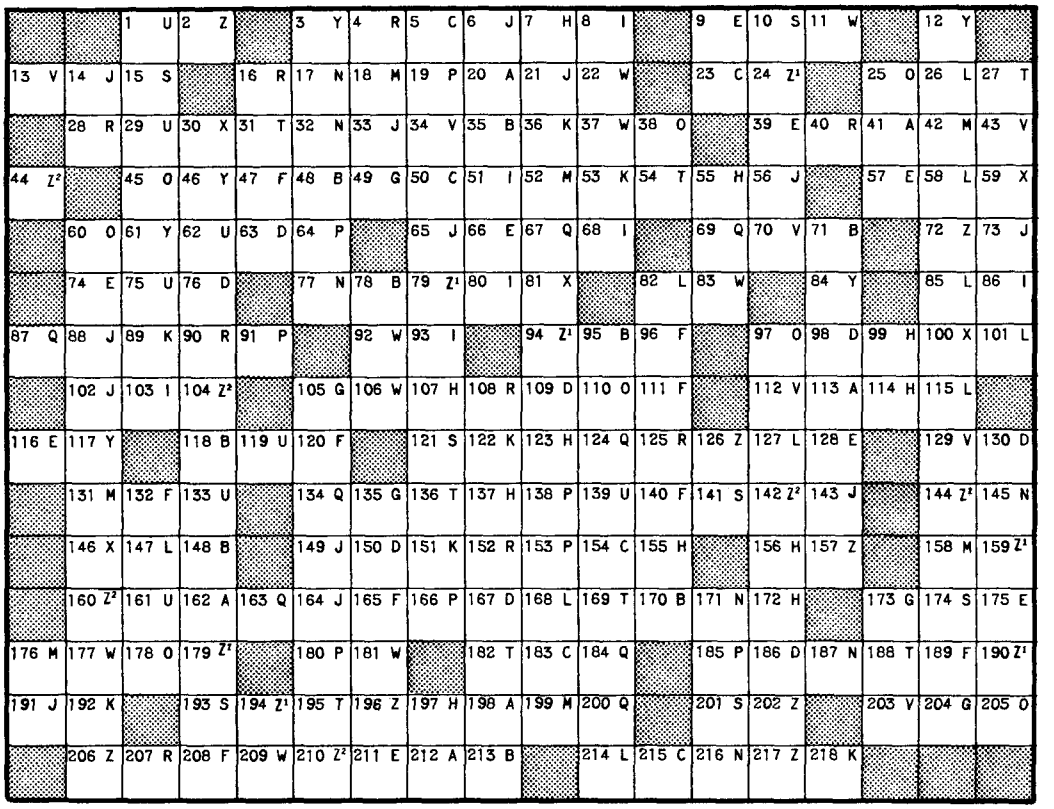
Double-Crostic

by Thomas H. Middleton



Number 129

Instructions

If you've never solved one of these puzzles, it will probably look much more difficult than it actually is. If you can answer only a very few of the WORDS correctly, you're on your way to solving the puzzle.

Fill in the numbered blanks of all the WORDS you can guess, and write the letter of each numbered blank in its correspondingly numbered square in the diagram. The letters printed in the upper-right-hand corners of the squares indicate from what WORD a particular square's letter comes.

The diagram, when filled in, should read as a quotation from a published work. The dark squares are the spaces between words. If there is no dark square at the end of a line, a word may carry over to the line below.

The first letter of each WORD, reading down, will spell the name of the author and the title of the work from which the quotation is taken.

You should find yourself seeing words and phrases taking form in the diagram; so you can work back and forth, from WORDS to diagram and from diagram to WORDS, until the diagram is filled in.

CLUES

A. *Englishman for whom a college was named in 1638 (full name)*

B. Magnetism, allure; spectacle

C. Shakespeare play (2 wds. after *The*)

D. "_____ and hum of that low land" (4 wds.; Arnold, "Sohrab and Rustum")

E. Wharf laborer or deckhand, as on the Mississippi

F. Most evasive, trickiest

G. Japanese system of syllabic writing

H. Go from place to place, esp. in a regular circuit

I. Irritable, irascible; precarious

J. Nabbed, swiped; addicted

K. Outline clearly or sharply; delineate

L. Giddy, empty-headed, talkative person

M. *Belong intrinsically*

N. Viscid, sticky, gummy

WORDS

41 74 84 113 127 159 173 134 196 213 6

8 19 45 60 71 100 126 141 199 195

79 93 130 146 167 180 209 1 40 124 17

28 53 66 85 121 175 23 99 197 7 44 76

102 147 212 12 57 96 117 172 25 73

108 122 150 200 22 35 55 87 137

183 207 11 52

103 132 13 90 120 32 168 192 210

215 10 61 151 162 48

69 94 107 63 83 125

133 155 211 2

16 91 110 129 158 181 33 43 163 214 136

81 201 20 36 47 139

142 178 205 5 105

CLUES

O. First name, *Scarlet Letter* heroine

P. Strove

Q. Quality, character, property

R. Heinous, infamous, vile

S. Abstract moisture from

T. "_____ of accident nor dart of chance" (2 wds.; *Othello*, Act IV, Scene 1)

U. Island in the Baltic *belonging to the* Estonian Republic

V. Raises to a higher degree, intensifies

W. Correct, discipline

X. On the spur of the moment (3 wds.)

Y. Flatter, cajole, coax

Z. Town in Campania, Italy

Z1. Bass, guitar, and drums in a jazz band (2 wds.)

WORDS

156 186 26 59 78 116

165 30 109 187 15 161

182 203 27 34 111 49 86 104 144

154 194 148 188 72 119 46 101 145

14 50 67 176 164 118 64 82 152

92 143 88 54 185 42 177

80 174 190 115 39 202 128

123 206 171 38 95 9 68 58

106 31 160 204 89 77

131 75 29 65 140 70 51 169 37 149

189 166 135 157 18 97 198

3 179 112 208 153

24 138 216 170 193 4 98 21 62 184 56

114 191

Answer to Middleton Double-Crostic No. 128: Peter De Vries: Afternoon of a Faun

My father was a man steeped in the heavyweight German philosophers; his small talk ran to the likes of "I believe it was Hegel who defined love as the ideality of the relativity of the reality of an infinitesimal portion of the absolute totality of the Infinite Being."

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The Back Door

"A rebel against our tell-all television age, Nabokov reserved for himself the right to define himself."

It is a tribute to Vladimir Nabokov's art that the news of his death last month felt like a trick. The shock of loss was instantly superseded by suspicion: I searched the obituary for some anagram, some polylingual pun, some telltale name like Ray or Shade to prove that the great artificer was behind this fiction as he'd been behind all the others.

Like a child, Nabokov was always playing hide-and-seek. When *Saturday Review*'s George Feifer went to interview Nabokov last year in his painstakingly guarded hideaway in the Montreux Palace Hotel on Lake Geneva, Nabokov insisted on having all of Feifer's questions submitted beforehand in writing. Nabokov would then write out answers to some or all, depending on his schedule and whether he liked the questions. The ground rules of the face-to-face interview that followed were that Feifer was not allowed to quote verbatim anything Nabokov said: the only acceptable "quotations" were those Nabokov had written. Nabokov further intimidated his interviewer by informing him beforehand of his grading system for critics: "A+ has read and re-read all my previous novels. Plain A has read almost all my books. B– knows everything except *The Gift*, *Pale Fire*, and *Ada*. Promises to catch up with his reading. Had family worries, etc. C– is an ardent admirer of *Laughter in the Dark* (my frailest book) and remembers something about mushrooms in an anthology years ago. That is all he has read. Admiration does not increase marks. Sorry. D thinks he has seen a film based on one of my books. D– has never opened my new book—the one he is writing about—relying entirely on the opinion of a friend who reads fast but prefers yarns about miners and samurai. Spells my name with three *o*'s."

The "interview," in short, was to be completely controlled, an elaborately plotted game in which Nabokov set all the rules and which the interviewer could not possibly win. The "Nabokov" he would find in this hide-and-seek was the "Nabokov" that Nabokov wanted him to find. There could be no revealing slips of the tongue (unless Nabokov planted them), no "cinéma vérité" portrait, blemishes and all. A rebel against our tell-all television age, Nabokov reserved for himself the right to define himself.

This obsession—for secrecy, privacy, hide-and-seek—is characteristic not only of Nabokov's novels (in *Pale Fire*, for instance, the mad annotator hides his fantastic autobiography in the footnotes to a 999-line poem) but of all of Nabokov's work. In his monumental translation of Pushkin's *Eugene Onegin* (which is comprised of half a volume of text and three and a half volumes of notes and commentary), Nabokov insinuates himself far more than an ordinary scholar would. He buries bits of autobiography; for instance, this note to Chapter I, Stanza III, line 14: "Lètniy Sad: Le Jardin d'Eté, a public park on the Neva embankment, with avenues of crow-haunted shade trees (imported elms and oaks) and noseless statues of Greek deities (made in Italy); there, a hundred years later, I too was walked by a tutor." In these same footnotes, he discourses on scarcely relevant topics, like whether Pushkin's chess was better than Tolstoi's (the two authors never met). He takes every opportunity to rant against "the barbarous [Soviet] regime" that sent the Nabokovs into exile in 1919, against incompetent translators of Pushkin (who are almost more heinous than the Soviets), and against any author (Voltaire, Dostoevski, Chekhov, Ibsen, O'Neill, Mann, to name a few) whom Nabokov considers overrated. He announces in the middle of a note to Chapter III, "I expect some acknowledgment for all this information from future translators of Russian classics." He even goes so far as to correct an error to an earlier book of his (about Gogol): "I take this opportunity to point out that the anecdote at the bottom of page 8 concerns Delvy. . . ."

The logical question is, Who will ever see all these bits of Nabokovian treasure buried in footnotes? The answer is, the true Nabokov friend—the Grade A critic—who has read and reread all of Nabokov's works and who will be rewarded for his efforts by knowledge of Nabokov that no lesser reader will find.

In evaluating Nabokov's difficult oeuvre, the final question must be: Was it all a game, an elaborate, brilliant, obsessive, but finally sterile mental exercise, like a game of chess (another of Nabokov's obsessions), which leads to nowhere and tells us nothing of value about the human predicament? Or after you've worked your way through the maze, is there someone there, a real man with real values, who, for his own reasons, had to make you play the game before he would reward you with the vision?

I believe the latter. Despite the infuriating, remorseless complexity of his fictions—and God knows, one really has to work at a Nabokov novel—there is a real, sympathetic human being hiding inside them, a childlike soul that looks at the world with joy, compassion, tenderness, and, above all, wonder. The reason he would never let anyone intrude on his dreamlike private world—except on his own exacting terms—is that they would spoil the vision, pollute it with misunderstanding. The ignorance and brutality of the outside world were equally his enemies: a sloppy translator could destroy his fragile vision as effectively as any dictator.

The exact virus that killed Nabokov has not been identified; but I have a sneaking feeling that the virus's name is Man. Nabokov demanded too much of his readers because he had a too exalted dream of what man might be. By writing such complex, intricate books—by hiding himself so utterly—he honors us. —CARLL TUCKER

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Kings: 8 mg. "tar," 0.5 mg. nicotine av. per cigarette, FTC Report Dec. '76
100's: 12 mg. "tar," 0.9 mg. nicotine av. per cigarette by FTC Method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

MERIT
Kings & 100's

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